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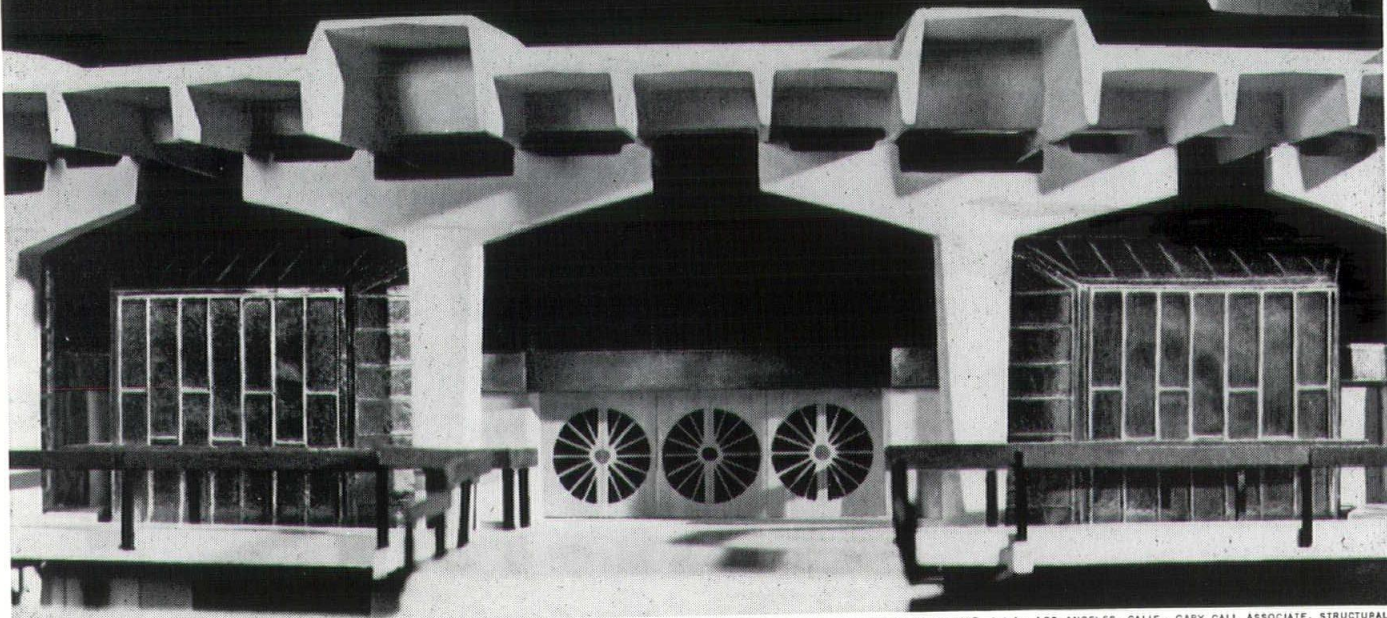
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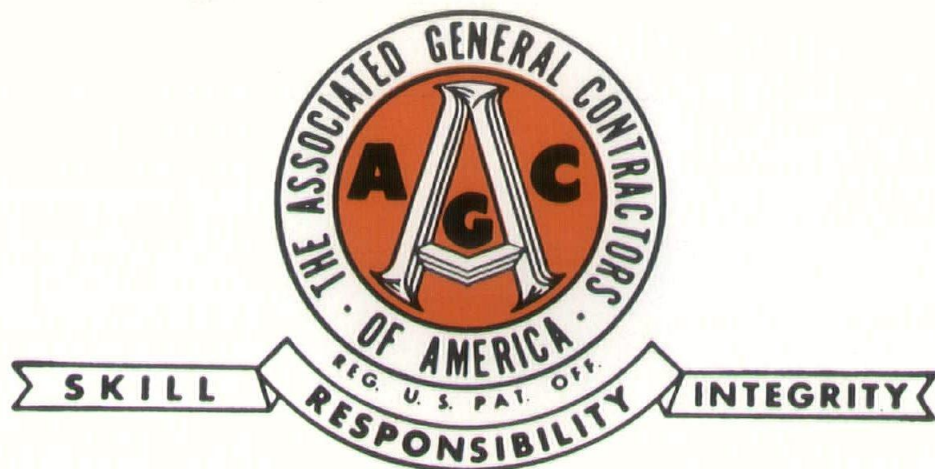


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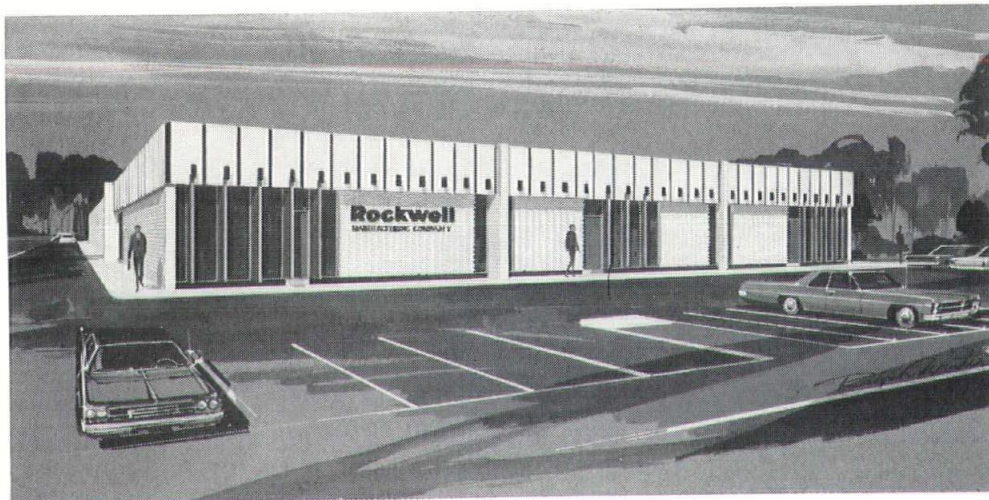


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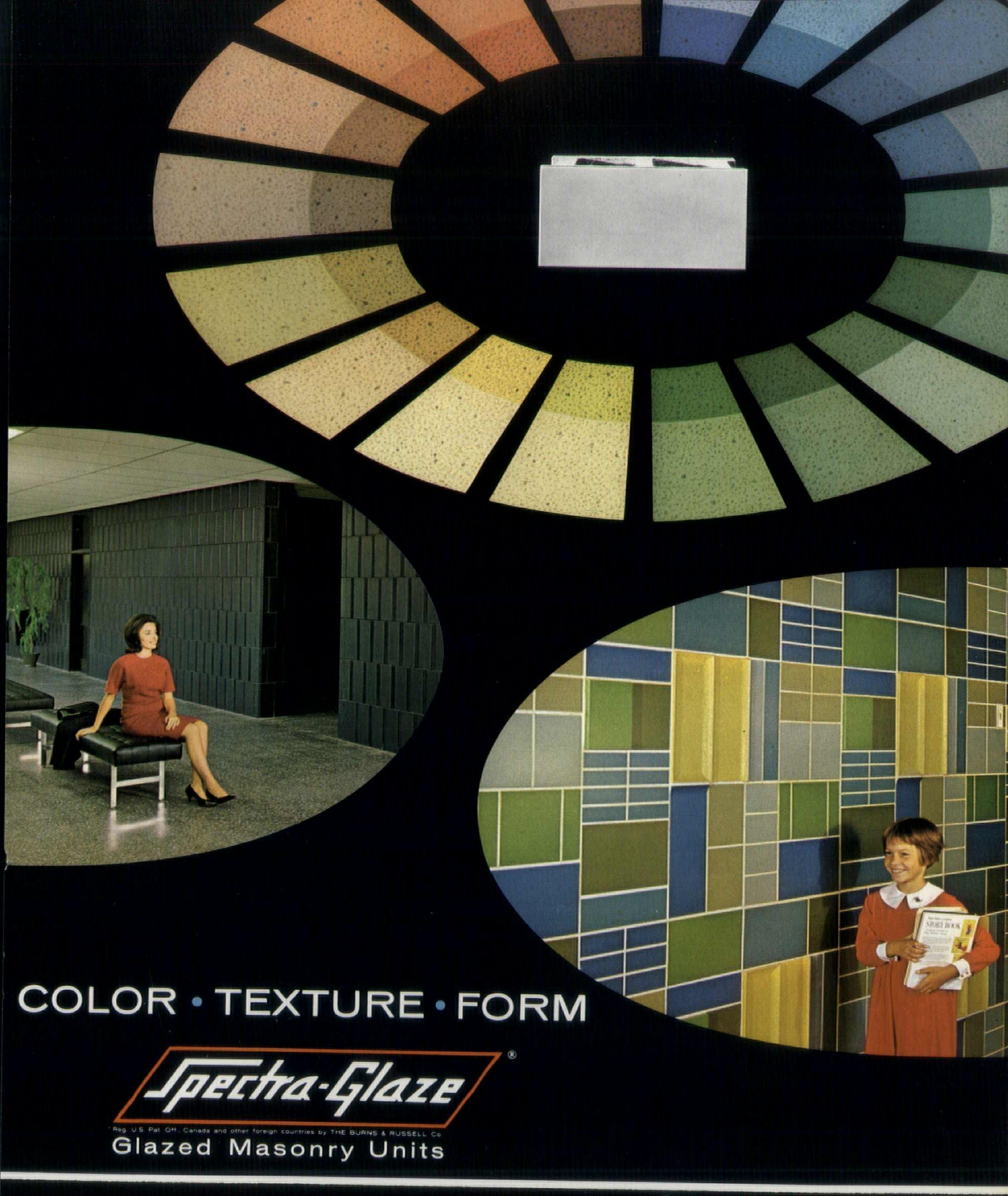
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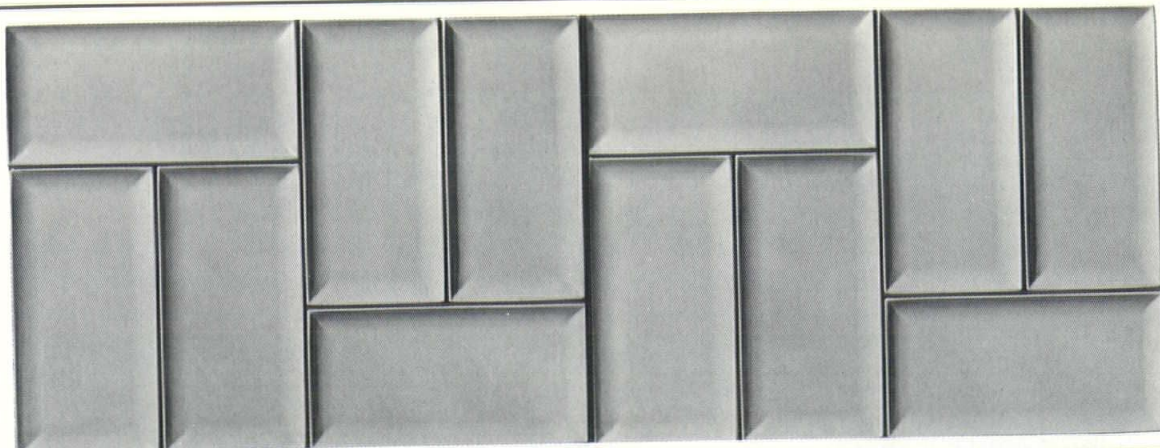
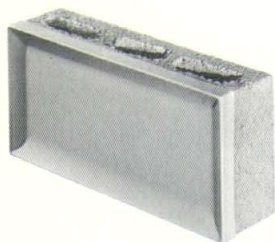


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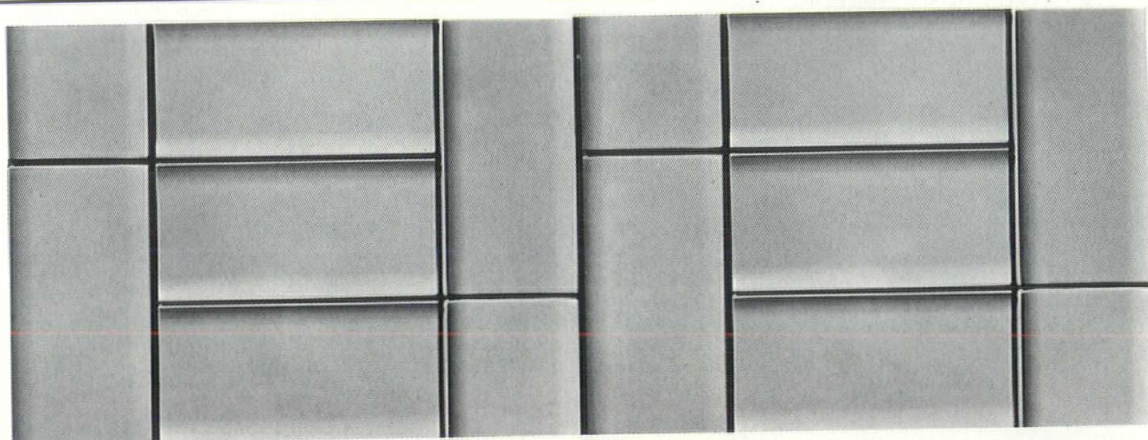
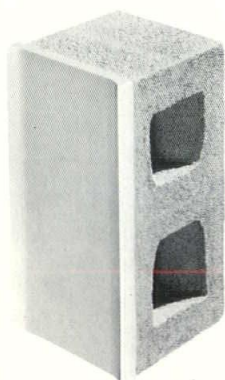
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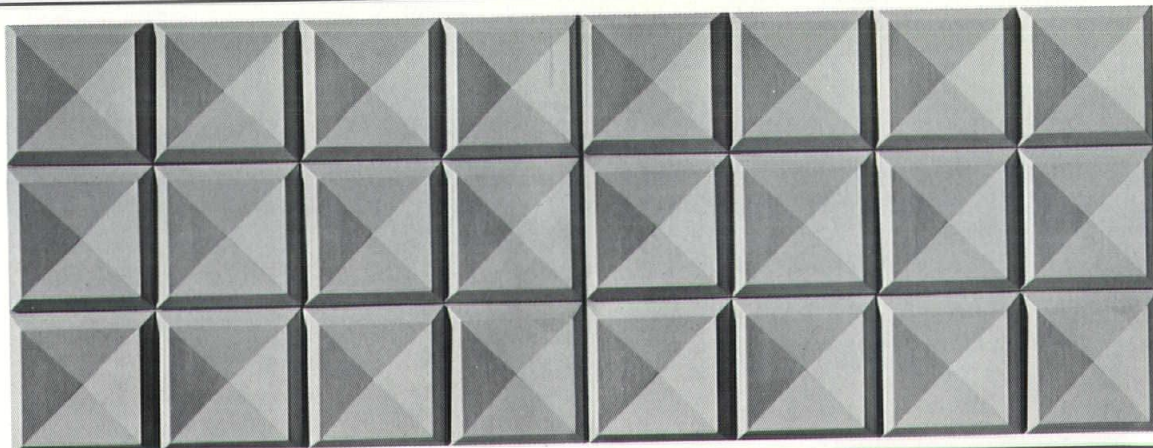
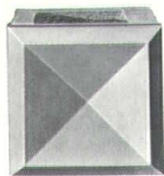
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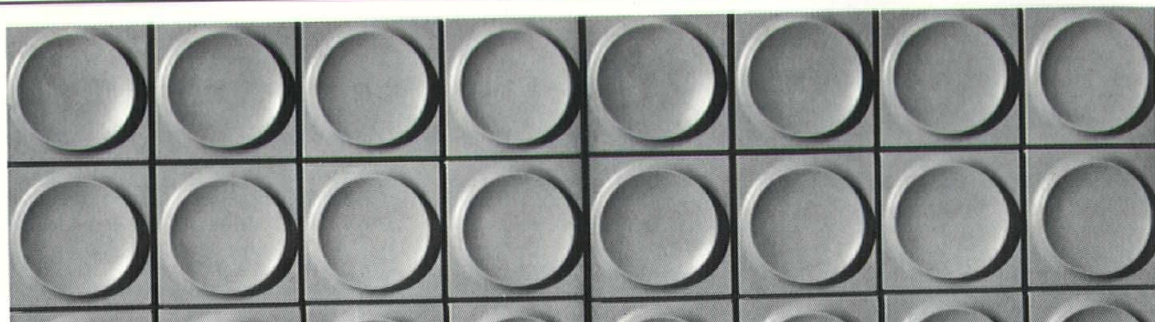
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*Snapshots of the exhibitors area*

*In the past we did not find it necessary to explain our covers. This month, we are featuring an interpretation by our art director, John Reiss, of a design by Gold Medal winner Sister Remy Revor, SSND, of one of her textiles. The next best thing to a four-color reproduction we could achieve, thanks to the infinite patience John Reiss exercised in separating the design to achieve as close a color representation as was possible under the circumstances. Sister Remy Revor is the first recipient in Wisconsin of an Institute Craftsman Gold Medal, which she is to receive at the National Convention of the American Institute of Architects this month in New York City. (See Page 14.)*

*Photos of the North Central States Region A.I.A. Convention sponsored by the Wisconsin Chapter, A.I.A., are by James Pearson whom we thank for his hard and good work. Ed.*



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## notes of the month

### SIX MEN RECEIVE HONORARY MEMBERSHIPS

— Six men who have rendered "distinguished service to the profession of architecture or to the arts and sciences allied therewith" will receive honorary memberships from The American Institute of Architects.

The honors will be presented at AIA's convention in New York City, May 14-18, 1967.

Those honored are Joseph F. Addonizio, executive director of the New York State Association of Architects, AIA; John D. Entenza, editor publisher, and currently executive director of the Graham Foundation for Advanced Studies in the Fine Arts; James Fenelon, executive director of the Minnesota Society of Architects, AIA; John Erik Jonsson, Honorary Chairman of the Board of Texas Instruments, Inc.; Edgar Kaufmann Jr., author and educator, and Benton Spruance, lithographer, painter and teacher.

Joseph F. Addonizio, executive director of the New York State Association of Architects, AIA, is a native of New York City. He attended Cornell University and later entered the field of journalism, public relations, fund-raising, and banking before switching to professional organizational work. He joined the New York State Association of Architects, which has more than 2,700 members, 10 years ago.

Addonizio has done legislative work with the New York State Legislature for 35 years, and was once a research counsel to the New York State Senate. He has been managing director of the West of Central Park Association in New York City, vice chairman of the Metropolitan Fair Rent Committee in that city, executive vice president of the New York State Association of Real Estate Boards, and executive secretary of the Bronx Board of Trade.

John D. Entenza, executive director of the Graham Foundation for Advanced Studies in the Fine Arts, was editor and publisher of the influential magazine, *Arts & Architecture*, and previously was awarded honorary memberships in the Los Angeles and Chicago Chapters of AIA.

While he was editor of *Arts & Architecture*, Entenza developed the well-known "Case Study House Program." Later he became president of the Plyformed Wood Company, and a consultant to the General Panel Corporation.

Entenza has served on the boards of many public and private organizations. He is the American editor of the international architectural journal *Zodiac*, and was the American delegate to the International Art Critics' Congress held in Brazil. He is vice president and a member of the board of the International Design Conference, Aspen, Colo.

Last year, Entenza received the Gold Medal of the Yale University School of Art and Architecture—the first time in six years that the award had been made.

James V. Fenelon, executive director of the Minnesota Society of Architects, AIA, has held his present position for more than a decade.

A native of South Dakota, Fenelon graduated from the University of North Dakota. He served as an investigator for the Office of Price Stabilization, and later as North Dakota State Representative for the National Foundation of Infantile Paralysis, Inc., and the March of Dimes. He joined the Minnesota Society of Architects in 1956. The Society has 500 members.

Fenelon was an infantryman in World War II, with 22 months of overseas service.

John Erik Jonsson, honorary chairman of the board, Texas Instruments Incorporated, is a scientist, engineer and industrialist. He holds an engineering degree from Rensselaer Polytechnic Institute, and was awarded an honorary Doctor of Engineering Degree by RPI in 1959. Other honorary degrees include Doctorates of Science from Austin College and Hobart and William Smith College, and a Doctorate of Laws from Southern Methodist University.

Jonsson has been a sales executive for the Aluminum Company of America, and president of the Dumont Motor Car Co., Inc. In 1930, he joined Geophysical Service, Inc., which later became Texas Instruments Incorporated. He became

president of the firm in 1951, was elected chairman of the board in 1958, and upon retirement in 1966, he became honorary chairman.

A director of many firms, Jonsson has also had a distinguished career in public service. He served as Mayor of the City of Dallas, Texas, for three years, and was president of the Dallas Chamber of Commerce. He is a director or member of more than two dozen civic, educational, and professional organizations.

In 1964, Jonsson received the American Society of Metals' Advancement of Research Award. He was selected as Industrialist of the Year in 1965 by the Society of Industrial Realtors, and in 1966 he received the Bene Merenti Medal.

Edgar Kaufmann Jr., author and educator, has written five books on architect Frank Lloyd Wright, and numerous magazine articles on architecture and design. He is adjunct Professor of Architecture at Columbia University.

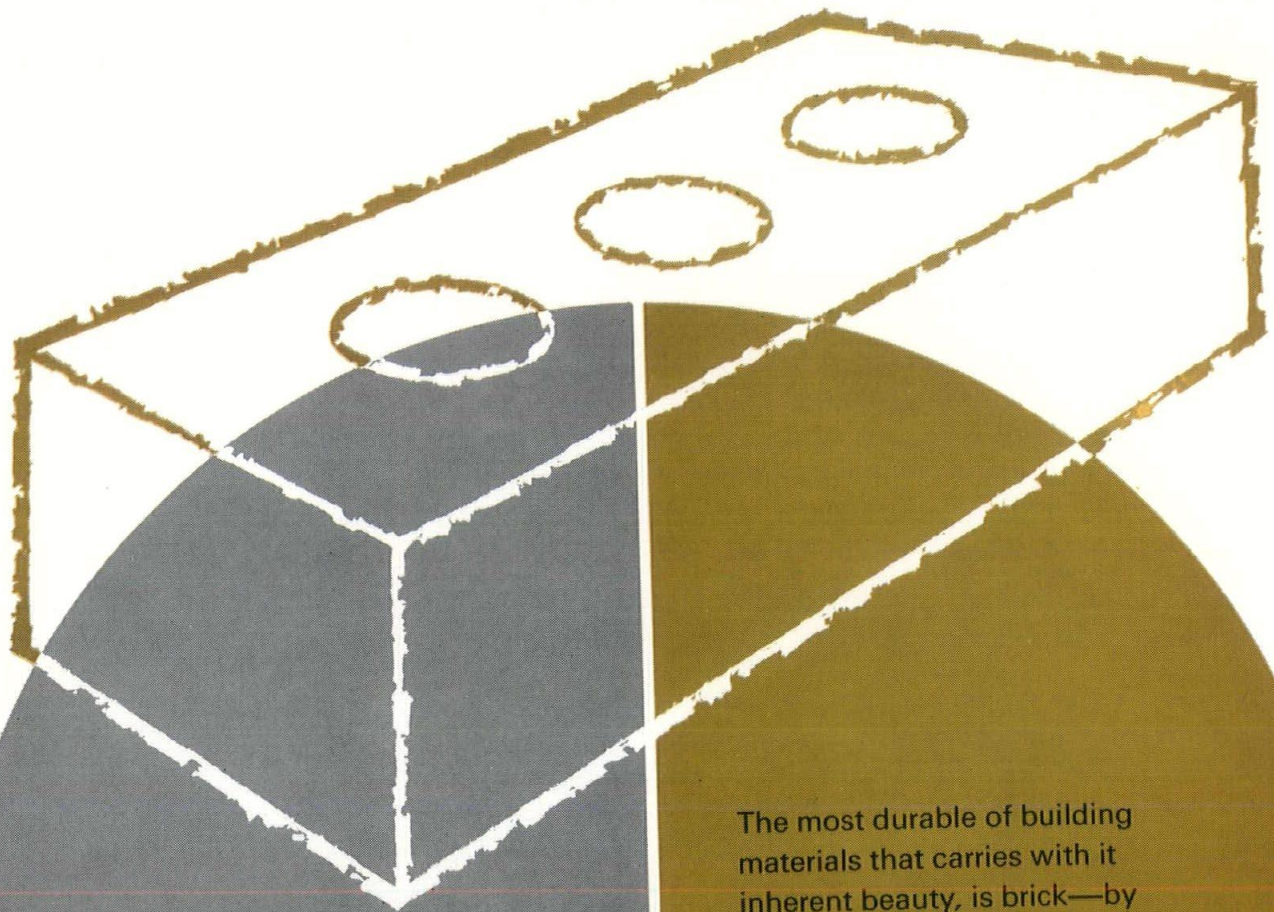
A native of Pittsburgh, Kaufmann studied painting in New York and in Europe. In 1933-34, he was drawn to Taliesin by reading Frank Lloyd Wright's *An Autobiography*, and became an apprentice in the Taliesin Fellowship. In 1934, he entered his family's department store business in Pittsburgh. Two years later, his family asked Wright to design a new weekend house, and the result was *Fallingwater*, one of the most famous of modern homes. (*Fallingwater* was later presented by Kaufmann to the Western Pennsylvania Conservancy, and is now open to the public.)

In 1940, Kaufmann joined the Museum of Modern Art in New York City, and later became director of its department of Industrial Design.

After service with the U.S. Air Force in World War II, he returned to the Museum and worked on the series of Good Design Shows which was produced in collaboration with Chicago's Merchandise Mart. He left the Museum in 1955 to devote himself to writing and teaching. He has since been associated with many exhibitions at American and Euro-

(Continued on page 62)





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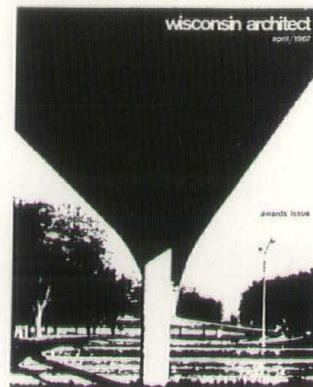
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## from ground zero plus 2.5

This is the third roster and convention issue that we have been privileged to publish under the banner of the Wisconsin Chapter, The American Institute of Architects, and again we are able to report — not without pride — a record publication in terms of page content and advertising revenue. For this, we thank our ever increasing number of loyal advertisers and interested readers. This eighty-four page issue is the largest magazine published in the thirty-four year history of the WISCONSIN ARCHITECT. Considering that the WISCONSIN ARCHITECT is one of the very few Architectural Regional Magazines published in this Country that is not being subsidized, we are also proud to report that we are financially sound and completely self-supporting. For this, we thank our advertisers and our sales manager, David Radbil, whose ceaseless efforts ever since we launched this enterprise from ground zero constitute an integral part of our success. We would be remiss not to mention the support of the Publications Committee and the energetic and tireless enthusiasm of its Chairman, Maynard W. Meyer, and the Board of Directors in the persons of Harry Bogner, Charles Haeuser and Clinton Mochon, as well as the original founder of this magazine in 1933, Al Zarse, and our two out-in-the-State friends, Ron Hansche of Oshkosh and Ted Nugent of Madison.

Looking back to last year's report, we know that we have reached the clearing and according to the recognition which has come to us by mail and word of mouth, I must say that all effort, energy and hard work are gradually being rewarded by an increasing awareness of both the architects and the public of what the WISCONSIN ARCHITECT represents, what it has done for the profession in the past, and more importantly, what it can do in the future. To mind comes immediately the April 1967 issue, completely devoted to this year's Honor Awards Program and the recipients of Honor and Merit Awards. This was the only comprehensive coverage for the winners of these coveted awards in the entire State. We are glad to report that our State leaders, Governor Warren P. Knowles, Lieutenant Governor Jack B. Olson, Representative Henry Reuss, Senator Gaylord Nelson and Mayor Henry W. Maier, acknowledge their interest in your magazine. Lieutenant Governor Olson in a hand-written letter puts it this way: "Thank you a great deal for sending me your outstanding publication — I enjoy every single issue." We are glad to report that as a consequence of an editorial in the October 1966 issue of WISCONSIN ARCHITECT, this year's Honor Award winners will be submitted for a Governor's Award. Details for this were negotiated and worked out by John A. Knapp, chairman of the State A.I.A. Public Relations Com-



mittee and the executive director of the Wisconsin Arts Council and Foundation, George M. Richard. (See August '66 WISCONSIN ARCHITECT, page 21.)

Anyone attending the keynoter luncheon at this year's North Central States Region, A.I.A., convention is by now aware that Milwaukee's Mayor Maier does read the WISCONSIN ARCHITECT and ought to be convinced that we have effectively established "communication" with the public from you, about you and your work — one of the essential goals we set out to accomplish two and one-half years ago. We have proven that your own magazine is your best "communications" tool. Another essential objective this magazine has pursued is to establish the image of the architect as an artist and an individual sensitive to aesthetics. We have received communications from all over the United States including the immediate past president of the Institute, Morris Ketchum, Jr., FAIA (see January '67 and December '66 issues), commending us for our "format."

At this point we would like to thank John Reiss, our Art Director, for his tireless efforts, his abundance of talent and his never ending ingenuity in face of restricting economical factors for his vital contribution to the success of this publication. Last, but by no means least, do we thank Margaret Fish, whose fine, sensitive articles about the work of artists in the State have found much appreciation. Her contribution has made the WISCONSIN ARCHITECT the only monthly publication in the State of Wisconsin that features professional art reviews regularly. We believe we are slowly, but surely, raising the standards for the appreciation of good architecture in the State of Wisconsin.

Reflecting on the recent North Central States Region, A.I.A., convention with its theme "Direction — Education" we cannot help but report that the architectural climate in the State has promises of improving appreciatively. One of the single greatest deterrents to the existence of a more favorable architectural climate — the lack of an architectural school — is hopefully on its way to be eliminated. Recognition of the important contribution architects have to make to our society as professionals and private citizens is seeping through gradually in important public and private circles. The spirit and success of the Convention cannot help but raise hopes for a lively, growing and energetic life for architecture in the State of Wisconsin. We are proud to partake in this development with dedication and commitment.



# Sister Mary Remy Revor, SSND

*First Wisconsinite to receive Institute Gold Craftsmanship Medal*

by Margaret Fish

Photos by John Ahlhauser



Sister Mary Remy, SSND, head of the art department at Mount Mary College, at work in her studio — block printing a spring flower design on batiked silk. She will receive the National AIA 1967 Craftsmanship Medal for her unique textiles such as this during the national convention in New York City, May 14 to 18. Among her numerous honors are the Wisconsin Chapter of the AIA 1966 Award of Merit, the Wisconsin Designer-Craftsmen top award for general excellence, the American Craftsmen Council national merit award, the Louis Comfort Tiffany Foundation award for textiles. She traveled in Europe during 1958 and had a summerlong study tour in Sweden during 1963, and was a great success there in person and through her exquisite and original designs and craftsmanship. The AIA award is “for distinguished creative design and execution where design and hand craftsmanship are inseparable.”

Sister Mary Remy's reaction when she received word from the American Institute of Architects that she had been chosen to receive its 1967 Craftsmanship Medal for her printed textiles was to gently snort: “They're joking . . . They have to be. . . .”

Receiving medals and awards is not new to Sister Remy. She has a score of distinguished local, state, midwestern and national kudos tucked away in her curriculum vitae, including a 1966 Award of Merit from the Wisconsin Chapter of the AIA. Nor was her response to the news from New York untypical. Humorous self-deprecation is a habit with her. “See how easy . . . Nothing to it,” she will murmur while swiftly handprinting elegant, eloquent designs over a length of fabric. She works with the happy ease of a true master, and this may be impressive to others but seems perfectly ordinary to herself.

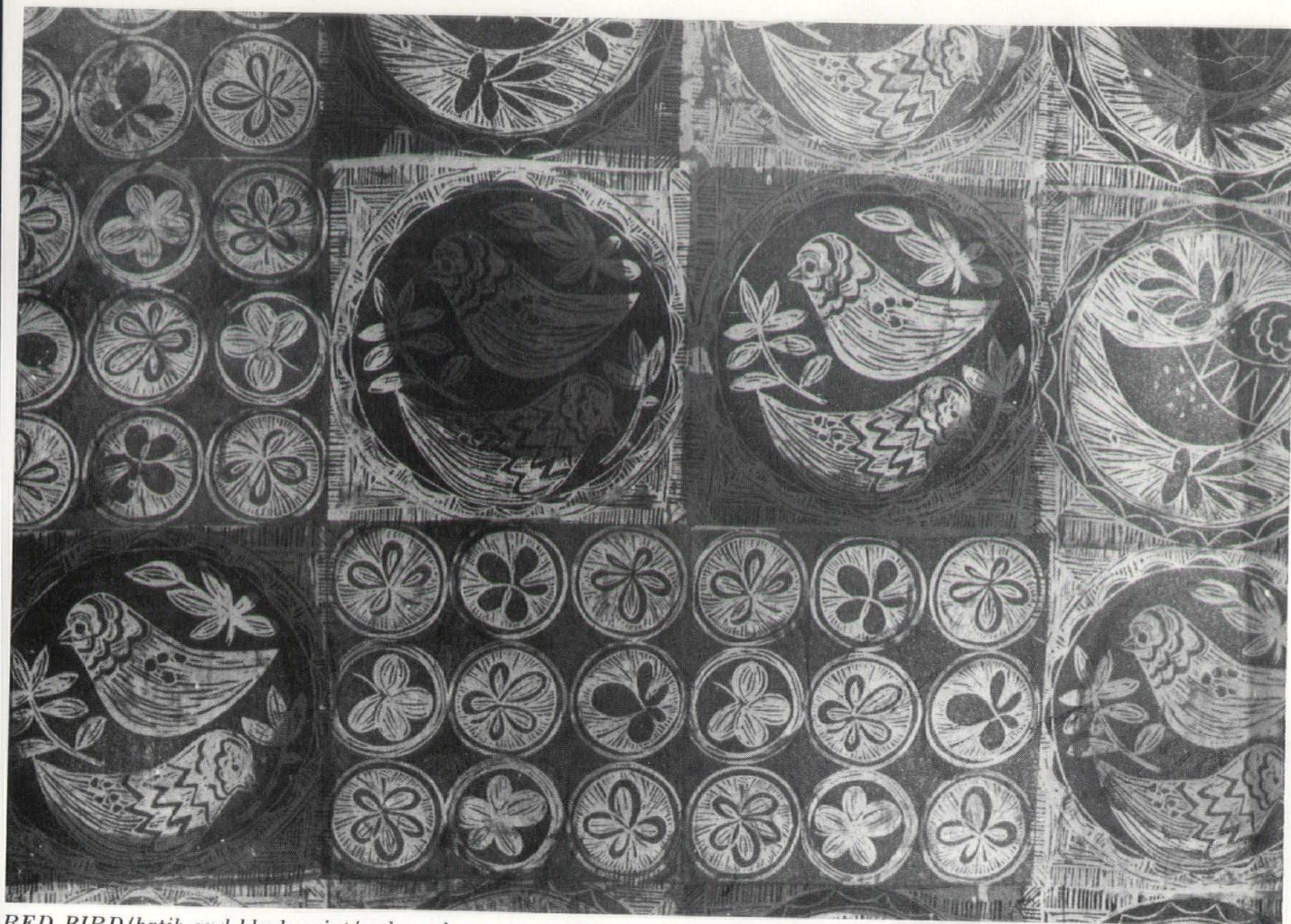
Mainly, her reaction to the AIA announcement was evoked by the list which accompanied it, of 28 previous winners named since the medal was established in 1917, among them Dorothy Wright Liebes, for textiles; Harry Bertoia, for metal design; Anni Albers, for weaving; Charles Eames, for furniture; Paolo Soleri, for ceramics. “Imagine putting my name among theirs,” she said, quite aghast.

Her straightforward philosophy of design is “to make beautiful fabrics more beautiful.” Lately, she has been favoring silks to receive her designs because they take dyes so quickly and subtly, although she prints from time to time on other types of material — woolens, synthetics, linens, cottons.

Seldom does she find an inspirational *color key* in ready-dyed stuffs. Consequently, most materials are summarily dealt with in a dish pan set into the small old-fashioned sink of her favorite classroom. (“Our facilities demand ingenuity and tidiness,” she reflected.) She dips and redips fabrics in cold-water aniline dyes until a hue is struck that prompts her to go on from there. Printing inks, too, are disciplined to her purposes. Whatever her magic with colors, they come up singing.

Batik (using removeable wax for dipping or brushing on), the brayer, the linoleum block, the silk screen are the means — all traditional — for her vivacious textures and designs. Besides the conventional *tuche* and cutting techniques in serigraphy, she sometimes turns to photographic processes for reproducing the



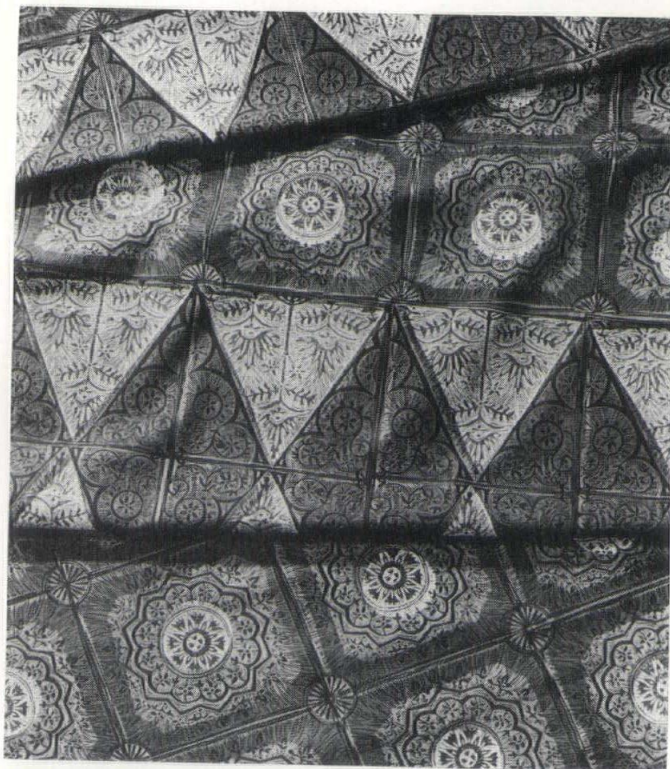


*RED BIRD/batik and block print/reds and orange on silk organza*

character of an existing form — a leaf, perhaps — on a silk screen. “She breaks every rule for getting a good image, but her results are marvelous,” observed photographer John Ahlhauser who took pictures for this article. Off-set printing is another means she has accommodated to her hand purposes. She inks a leaf, rolls her brayer over it, and from there transfers the inky image onto a fabric. She may use a leaf directly for printing, inking and pressing it into a pattern.

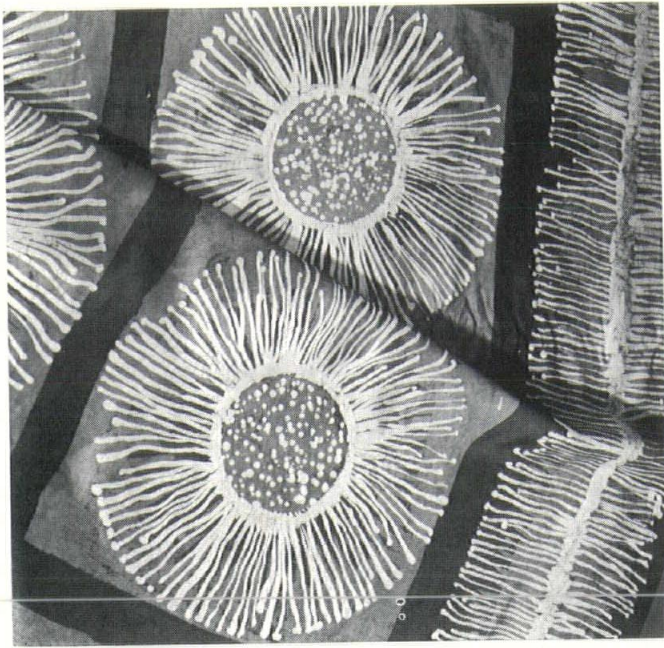
The block is her favorite instrument for printing because its use is so flexible. After cutting her designs, she sets out the materials she will use and lets them “shout their own set of directions.” She frequently uses parallel bars, loose squares or graceful medallions as basic organizational devices, but from thence she composes freely — wielding her printing instruments and intuitively combining colors to establish dynamic themes, repeating them, varying them, introducing minor details and rhythms. Everything is done with great freedom, and forms and colors unify quickly into breathtaking harmony. The results have such spontaneity that each time they are seen their effect is to provoke delightful surprise.

“I like to believe I teach source-ery and awareness to our students,” she said, “so that they will see endless sources for patterns wherever they might find themselves.” This is her own *modus vivendi*: wherever

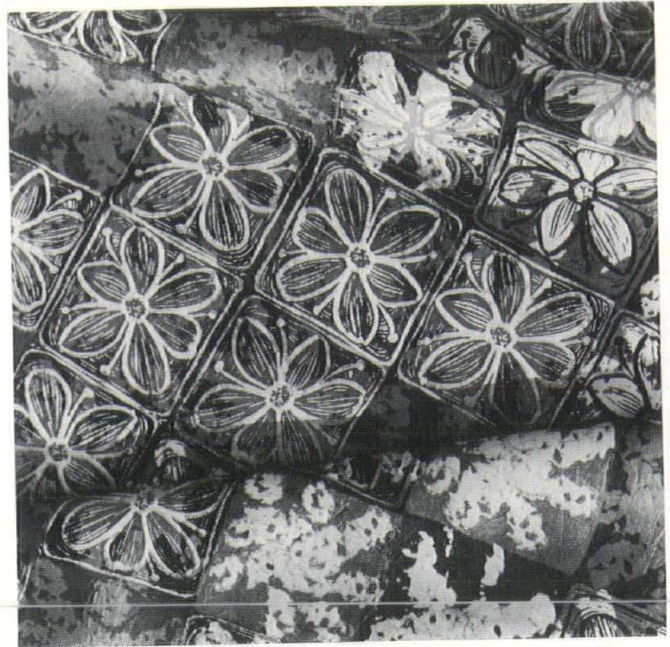


*TRIANGLES AND SQUARES/silk screen and block print/royal blue, green, off white on raw silk*





*SUN FLOWER/batik/brown and copper on silk shantung*



*FLOWER IN SQUARE/batik and block print/brown, ivory and amber on silk*

the eye lights — whether out in nature, or in the classroom, or in the swimming pool, or while leafing through art or botany books — she finds stimuli for designs. Whatever her sources, under her hands they are transformed into joyous aesthetic statements alive with

deeply personal and highly feminine feeling and sensibility.

Her textiles seem to *spring* into being, and although she creates them for use, many deserve to be possessed and preserved as precious objects d'art.

*RHODAMINE/batik and block print/pink, fuchsia and orange on silk shantung*



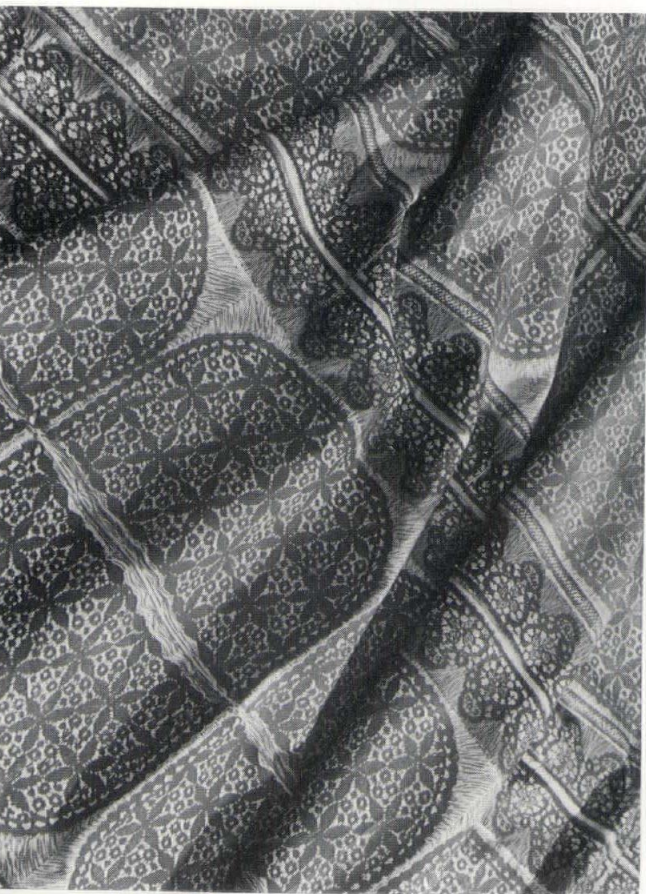




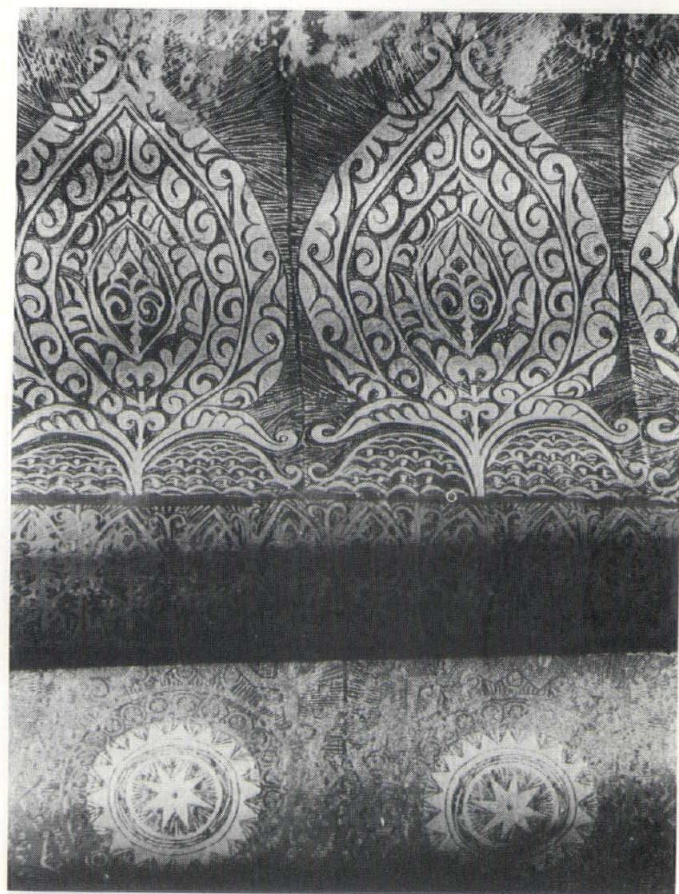
*LEMON LEAVES/brayer print/olive green and lemon yellow on silk organza*



*LARGE LEAF/silk screen/bronze, olive, gold on linen*



*GREEN LACE/batik and block print/green and muted gold on silk*



*PERSIAN THEME/batik and block print/turquoise, royal blue, olive green on silk organza*





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# direction ➤ education

*North Central States Region  
and Wisconsin Chapter, AIA,  
Convention reviewed*

*by Robert L. Durham, FAIA,  
First Vice President,  
The American Institute of  
Architects*

There is little need for me to review the Wisconsin Chapter-North Central States Regional Conference for those who were there. If you were there, you came away, as I did, with the feeling that it was a great conference and proud of your profession. The program committee is to be commended on the quality of panelists which were brought to the platform. If you were there, you saw a live demonstration of "continuing education" in the new, and even old, materials being discussed by architects and our friends, the sales representatives, in a spirit of fellowship.

My greetings, therefore, are directed to those who were not there to urge that at the first opportunity you participate in the next conference. There is a growing feeling among Institute leaders that regional conferences are even more important than the national convention. They involve more people, they attack more specific problems, they allow you to visit with your own colleagues in a spirit of good comradeship. Of course, this is one of the principal reasons for the existence of The American Institute of Architects — fellowship of like-minded people.

If you had been there, I am sure you would have been impressed by the quality of the honor awards. I particularly noted that your officers and committeemen are recognizing the part played by the client and contractor in order to stimulate more interest in good design. From

my hotel window I could hear not only the wrecker's ball but see a very busy piledriver crew starting a new building. The North Central States and Wisconsin will have perhaps even more than their share of the construction which we are told will happen in the next thirty-five years, and it is up to us to see that it is of better quality than we now see around us. At the same time I could see what the new freeway is doing to a fine city and it shouldn't happen to such a nice place.

On behalf of the Institute I congratulate the architects of Wisconsin on achieving a "go-ahead signal" for a new architectural school. One of the goals of the Institute is to create new schools and to improve existing colleges of architecture. It is particularly fortunate that Dean Robert Geddes' Princeton Educational Research report is coming out at this very time when you can use it to such good advantage.

The unique quality of your convention program was that the Institute's concerns for many areas of education were all tied together. The program illustrated the progress that can be made on the chapter level, on the Institute level and by the architectural educators. Claude Stoller, of Berkeley, kept the audience on its toes as he described a new concept of internship whereby students work in what amounts to a clinic in a depressed neighborhood. Here they actually meet clients, handle jobs and work

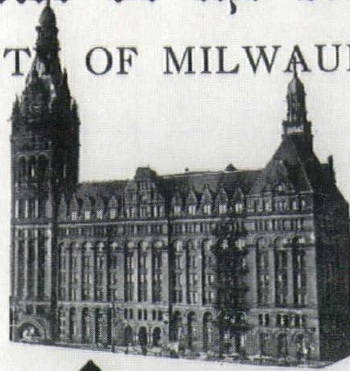
under the direction of an advisory committee of practitioners. The committee analyzes each job to determine whether it is suitable for a student project or whether it should be referred to a practicing architect. It is a development that all of us will watch with keen interest. With help from his chapter Mr. Stoller developed a series of continuing education courses for practitioners.

It occurs to me that in order to emphasize the need for continuing education the Institute must establish a national program and create a master curriculum so that local chapters can work with their own schools of architecture in developing the most important subjects for the reschooling of practitioners. Ernest Messersmith outlined the encouraging progress of the Philadelphia Chapter in creating a procedure for internship. As soon as this can be tested, it will be disseminated to all chapters for their implementation. Clinton Ternstrom of Los Angeles personally excited the delegates by telling of the progress and proposals of the Task Force on Technicians' Training now being tested in various parts of the country.

I found it an exciting conference. But perhaps the most memorable part was the spirit of "gemuetlichkeit." This is a new word for a "far westerner," but the warm spirit of good fellowship was genuine and received with appreciation by all present.



Office of the Mayor  
CITY OF MILWAUKEE



# Proclamation



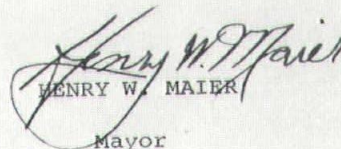
Whereas: Milwaukee is honored to have been chosen as the site for the convention of the North Central States Region of the American Institute of Architects, to be hosted by the Wisconsin Chapter, AIA; and

WHEREAS, The role of the architect in the design of buildings is a vital element in the continued beautification of our city; and

WHEREAS, The role of the architect, working in close cooperation with the builder, the engineer and the planner, is vital to the creation of a more desirable urban environment; and

WHEREAS, The gathering together in conference of these architects represents an important step in the overall realization of the need for mutual education of both architect and community to the problems of urban environment and their solutions;

NOW, THEREFORE, I, HENRY W. MAIER, Mayor of Milwaukee, do hereby proclaim the period of April 2 - 8, 1967, to be ARCHITECTS WEEK in Milwaukee, and I call upon our citizens to familiarize themselves more thoroughly with the aims and objectives of the American Institute of Architects.

  
HENRY W. MAIER  
Mayor





# No time for "Business as usual"

*The Honorable Henry W. Maier, Mayor of Milwaukee, took time out from his busy schedule to address the North Central States Region, A.I.A. Convention on April 5, 1967, at the Sheraton-Schroeder in Milwaukee. He left his audience impressed with his dedication and determination to energetically guide Milwaukee's future development.*



As some of you already know, this week has officially been proclaimed Architects' Week here in Milwaukee. This conference represents an important step in the realization of the need for mutual education of both architects and the community to the problems of urban environment and to their solutions. There are other reasons, of course, why we feel architects deserve an official week of their own. If people would pay more recognition to the claim of the architects on our buildings they might become more concerned with urban design. Recently the editor of *WISCONSIN ARCHITECT* suggested that newspapers identify the architect when new buildings are under discussion. Certainly this would be one step for us giving credit or even blame where it is due. John Kenneth Galbraith once wrote that the first question someone should ask looking at a public building is: "Who designed it and not how much does it cost." Quite frankly, I wish that's what people would ask. Unfortunately in a major central city, where resources fail to match needs because

needs are concentrated in favorite items, the allocation of scarce resources is a constant problem. Nevertheless, there is a growing realization that public architecture can be good architecture. For instance, the City of Milwaukee's new Forest Home Library was selected for one of the year's Honor Awards by the Wisconsin Chapter, A.I.A. Before I am chastised by the editor of the *WISCONSIN ARCHITECT* I hasten to add that the architects were Von Grossmann, Burroughs and Van Lanen of Milwaukee. In addition, as many of you know, the Department of Housing and Urban Development is encouraging better design with its own honor awards for public housing in urban renewal. However the role of the architect is not confined to the design of public buildings. Every building that goes up in the city either enhances or disgraces the city scape. And the ugly building is a sin against the city. Part of your public responsibility too is to educate more and more of our citizenry to appreciate the best. Many of you here have carried out another public responsibility in helping to gain a school of architecture for the University of Wisconsin-Milwaukee. I appreciate some of the hurdles that you faced in this fight, because as a State Senator I was in the forefront of the fight some years ago to bring the University to Milwaukee status. Now, out of this new school we hope to see more young people entering your profession. The men we need in the immense task of building our urban centers in the decades ahead. One of the important Federal tools that is proposed to do this job, of course, is the Model Cities Program, formerly described as Demonstration Cities Program until someone in Washington decided that maybe the word demonstration had a bad ring to it, and we had better call it the Model City Program. No program in recent years has offered so much promise or caused so much perplexity.

The promise is an opportunity to rebuild and re-energize vast areas of the city in a massive attack, areas of declining housing and declining hopes, and the promise is not only one of physical rebuilding but it is also one of social and economic rebuilding. The promise is an attack on a scale that is large enough to truly develop the underdeveloped areas within our cities. And the promise is a means to change the urban environment and the general welfare of people who are living in slums and neighborhoods containing populations, as i.e. in Milwaukee 80,000 people. A city almost the size of Madison. Now this is the promise; it is a great promise for the good of the city and the metropolitan area as a whole. The perplexity that enlists the problems is one of vital needs of bringing together the



many agencies which will necessarily have to work together to carry out the program, especially at the local level. And many of these agencies exist under autonomous, statutory authority. In Milwaukee's case, the cooperation of literally dozens of unrelated public and private agencies will be required. And at this point I'm going to call on some of our channels of communication to cease and desist the communication to the local public of unfounded attacks upon the Mayor's office as they start to arise or trying to explain to the public exactly what the variables are that are involved. We are no longer in the age of "do business as usual." We are in the age of a gigantic urban problem and this is the age that does not require the help of the fellow who has the easy magic wand which hostile editors sometimes use against public figures as a means of editorializing the news or as they say in England "currying the cat in the pan." What I am referring to here, this is the age in which public figures, such as your mayor (ref. to Mayor of Seattle) whom I know very well, — his enemies will be saying that he is dreaming up the obstacles of this massive program and as he tries to get it underway, everybody that has the magic wand will be waving it in his face. In the meantime he will be sitting amidst some 40 agencies that he will have to coordinate. We counted at least 20 here in Milwaukee. And he will have to do something that for the first time in the history of America brings together a group of autonomous, independent authorities into a massive attack. If this program accomplishes nothing else it will demonstrate how splintered are our functions in these matters of urban areas of these United States. And if the program is going to be successful it is going to be necessary to cut across the jurisdictional lines of the city, the county and several state divisions or departments and independent agencies such as the urban school directors and the board of vocational education to name but a few. My specific reference to this morning was in the morning paper, the *Milwaukee Sentinel* and the kind of reference it had. A successful program will require firm commitment of all of our local agencies to carry out their part of the program and it is going to take an overriding attitude of cooperation. Lip service isn't going to do. Token gestures will not be enough. And statements of principle are not going to be enough. There will have to be signed and sealed agreements. And in practice each agency will be required to accept the authority which the Federal Government has termed a City Demonstration Agency. Ladies and gentlemen, I described the situation, I talked about the situation, and if it is similar in your home state or your large city, they are going to apply for this gigantic program, and I am sure, if they are not going to apply immediately, they will apply in the future. The problem really is under this City Demonstration Agency, all those diverse services within a metropolitan area. This is the perplexity that enlists the problems. The Boston Redevelopment Authority acknowledges one of the finest directors in this country to complain to Washington officials that the model cities program is needlessly complex. — This is not from the Mayor of Milwaukee or your mayors — this is Boston's outstanding, recog-

nized Redevelopment Authority. It is a reason why a recent report prepared for the Department of Housing and Urban Development pointed out that many obstacles face cities before the objectives of the Model Cities Program can be fulfilled. The report said that many cities have no conception of how to connect their various physical resources department programs into a concentrated assault on a one-slum neighborhood.

In some cities, the report said, the proposed program will attempt to bring together city agencies that never before have met in the same room. In Milwaukee's case, as I mentioned, it is not simply a matter of bringing together city agencies but potentially dozens of other agencies that are not under the control of the City government. Yet it seems to me that the promise is great enough that we should make every effort within the profession. Here we have an opportunity to help solve one of the great problems of a metropolitan area. An assault will require the resources of a metropolitan area plus those of the Federal Government. With the aid of federal funds we may well have the opportunity to test whether or not real metropolitan cooperation is possible within the Milwaukee Metropolitan area. We may never have a similar chance again. But if we do pass this test then I can foresee no metropolitan problem which could not ultimately be solved. And if the City has learned that it must have the signed and sealed assurances from the other partners that they will fulfill those functions under the authority of the City Demonstration Agency — and this is most important to the future success of this massive program — considering the fragmentation of government in the metropolitan area it might be well that the County should direct the so-called City Demonstration Agency. In any case we cannot afford not to explore all the paths open to us before we enter upon this program. In the preliminary report on Model Cities for Milwaukee prepared by the director of our intergovernmental and fiscal liaison and Mr. Perrin, Director of City Development, it was specifically pointed out that professional design agencies have a major role to play in carrying out the Model Cities Program. The report stated also that the Federal Government will require very high emphasis on high standards of architectural design and careful attention to the maintenance of natural and historical sites as well as distinctive neighborhood characteristics of any Model Cities area. The Model Cities, bear in mind, will be mainly an effort to construct a satellite nucleus within the community, a new city within the city. It seems to me that your profession is deeply involved in this challenge and that you have a lot to contribute and, above all, our cities need new ideas, new solutions to old problems, new thinking and sustained thinking and less artificial controversy. You may have much to say about the city we build for the future, a city of diversity or a city of monotony. Whether you realize it or not you are not only helpful to the character of your city but also to its citizens. We shape our cities, as Churchill said so succinctly, and then our cities shape us. Great cities have been associated with great architecture all through history and working together we can build here in America a nation of great cities.



# convention candida

*All photo identifications read left to right.*



*A welcome cup of coffee and delicious pastry made and donated by the members of W.A.L. are enjoyed at their hospitality suite.*

Now that the 1967 Convention of the Wisconsin Chapter and the North Central States Region is history, it seems proper to again give credit to those responsible for another great Convention. We have received many compliments. Actually, almost all of the work is done by the Convention Committee and the gals in the Chapter Office. Even after the Convention, their work continues. The records must be brought up to date, the bills must be paid and much correspondence is required before their work is completed.

So — Thank you again Sheldon Segel and the Chapter Committee, Harry Wittwer and the Exhibitors Committee and to Jane Richards and Loretta Sood in the Chapter office for so much extra effort.

Work has already started on the 1968 Convention. After each Convention, we invite comments from the Exhibitors. These comments are being evaluated before a location is determined and definite plans are made for the next Convention. We must book the Convention about one year in advance because suitable sites are extremely scarce. Robert Torkelson is the 1968 Chairman and we believe that another successful Convention is on its way.

During the coming year, we hope to continue the progress of recent years with emphasis on communications with the members through a Chapter news letter, the WISCONSIN ARCHITECT magazine and workshops. The success of the workshops will depend on work of the Committees and this should not only provide information to the members, but it should also increase membership participation in Chapter activities. These programs are just getting off the ground and we have reason to hope that they will succeed.

*by John P. Jacoby*



*A happy mood prevailing in the very busy registration area at the Sheraton-Schroeder Hotel.*





*President-elect Robert L. Durham and his attentive audience at the Keynoter-Luncheon.*



*Beverly (Mrs. Sheldon) Segel, Chairman of W.A.L. activities at the convention, Robert L. Yarbrow, Secretary-Treasurer, Wis. Chapter, A.I.A., and Mrs. John P. Jacoby.*



*"Gemuetlichkeitsabend," an evening of congeniality with entertainment by Carl Ratzer's German Band and the Donau-Schwaben Dance Group was appreciated by all.*



*Victor Gilbertson, Director, North Central States Region, The Honorable Henry W. Maier, Mayor of Milwaukee, and Robert L. Durham, President-elect, The American Institute of Architects, sharing what must have been a delicious joke.*



*David and Jane Richards, Allen Strang and Claude Stoller.*



At the banquet this year, the Wisconsin Chapter, A.I.A. recognized Architects, Owners and Contractors of Honor and Merit Award-Winning Projects with respective citations for "Distinguished Accomplishment in Architecture."



Representatives receiving the Citation for the Forest Home Library: Mr. D. G. Beyer, General Contractor; Kenneth L. Lamers, Designer; Mrs. John W. Maxwell, Chairman, Board of Trustees; Messrs. Burroughs and Van Lanen, Architects, and Mr. Nolan Neds, Head of the branch libraries for the Milwaukee Public Library System.



Representatives for the West Washington Avenue Pedestrian Overpass in Madison: Allen J. Strang, F.A.I.A., of Weiler, Strang, McMullin & Associates, Architects; Willard Warzyn, Warzyn Engineering & Service Co.; The Honorable Otto Festge, Mayor of Madison, and Ralph Vogel of Vogel Brothers Building Co.



Representatives of the Village of Fox Point: Messrs. Plank, Schwemer and Blong with Charles Haeuser and William Losch of Losch & Haeuser, Architects for the Fox Point Recreation Pavilion.

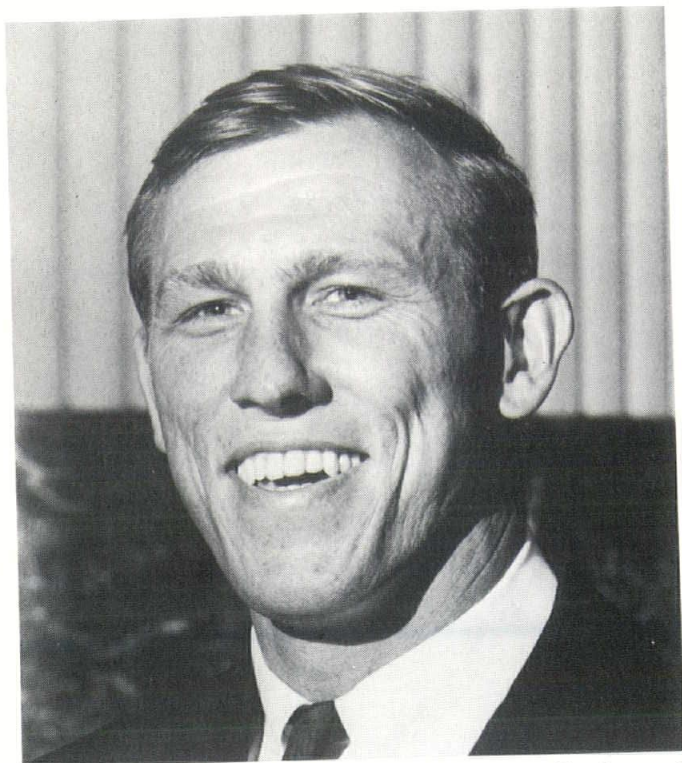


Maynard W. Meyer, Architect of the Lad Lake School; Mrs. and Mr. Paul Starck of Math Starck & Sons, Contractors; Mrs. Maynard Meyer, Mr. and Mrs. Donald Buzard (Mr. Buzard is President of Lad Lake, Inc.) and Wallace R. Lee, Jr., of Maynard W. Meyer & Associates.

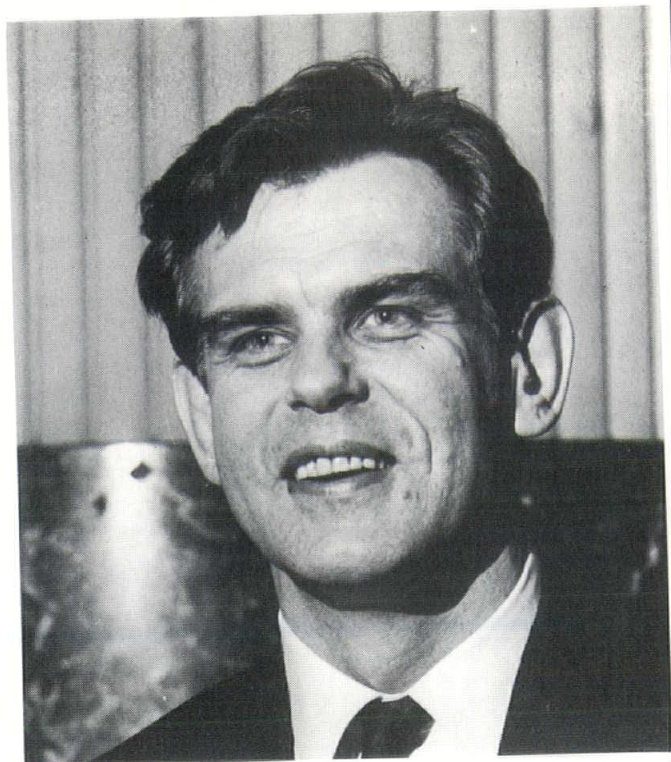


Representatives for Inland Steel Products Company: Mr. and Mrs. William P. Wenzler, Architect; Mr. and Mrs. Tom Ray of Inland Steel Co.; Mr. and Mrs. Greenebaum, President of Inland Steel Co., and Mrs. and Mr. Ralph Jansen, Contractor.





*Kenton A. Peters, President of the Western Section and partner in the firm of Peters & Martinsons of Madison, is all smiles! — and well he should be! His firm was awarded a Merit Award for the Lake City Bank.*



*Gustavs M. Martinsons, his partner, seems equally pleased with it all.*



*Harold Spitznagel, F.A.I.A., Vice-President of the Institute, attended this year's North Central States Region, A.I.A. convention and if he was not busy attending meetings, seminars or other business, he was teasing his good friend, Mr. Durham.*



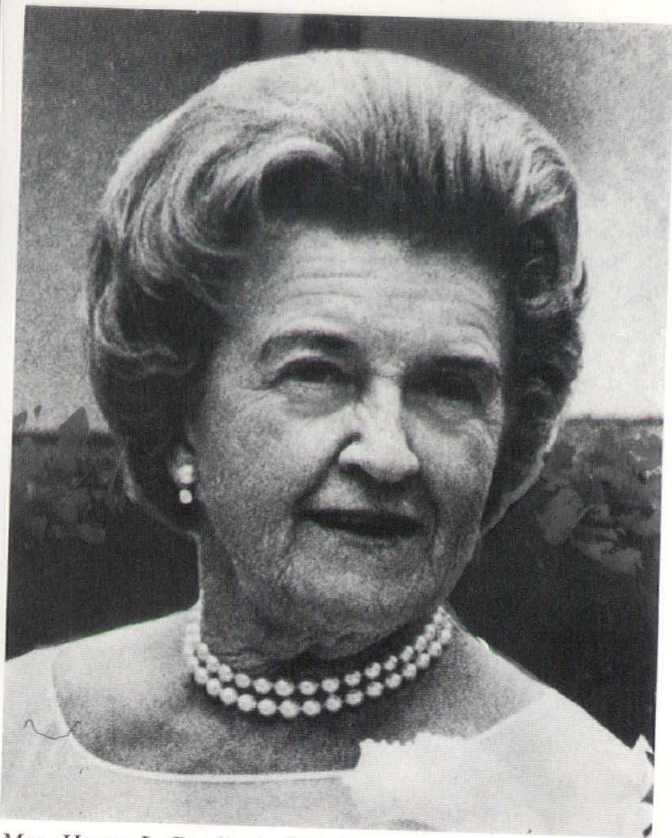
*Surprise, surprise! Nobody really expected four-legged bunnies. Mrs. Robert Nagy, Sylvester Stepnoski, Robert Nagy and Mr. and Mrs. Arthur Py.*



*George A. D. Schuett (r.), President of the Southeast Section, leading the bucket band with his fellow musicians Larry Huffman and Doug Stadelman (center) this year at the Spancrete hospitality room.*



## 1967 Recipients of Citations and Merit Award



Mrs. Harry L. Bradley's Citation reads: "In recognition of significant contributions to the cultural life of Wisconsin citizenry through Music, Art, Industry and Charity."



David E. Link receiving his Citation from Toastmaster of the Honor Awards luncheon, Julius Sandstedt, F.A.I.A. It reads: "As the Editor of the Modern Living Section of the Milwaukee Sentinel he has expressed a great sensitivity toward the Art of Architecture and has, through his feature articles, done much to educate the public in development of an understanding of this profession."



An Award of Merit was presented to Mr. Frederick "Fritz" Carpenter, Stone Sculptor, for "attainment in Architectural Stone Sculpture and for dedication of many years of service to Architects in execution of this art."



Jerald J. Rice, Attorney, was cited as follows: "In recognition of his work in connection with the Statute of Limitation, his work on the City Planning Commission and his tremendous interest in the Architectural Profession."





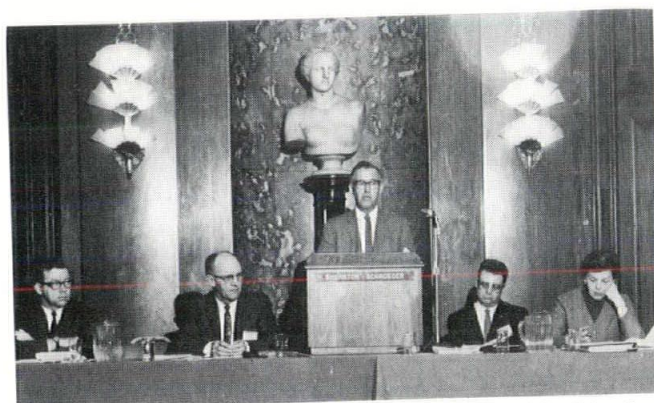
After the delicious buffet food with delicacies such as Gelatine Spanferkel and Herring Salad besides the other assortments of German specialties, everyone was ready "das tanzbein zu schwingen." (center) Mr. and Mrs. Sheldon Segel.



Highlight of the Gemuetlichkeitsabend was the community singing of German songs for which each participant was provided the written German text. Mr. and Mrs. Jack Rose and Mrs. Grellinger gave it their all!



John and Louise Riphahn, Marianne Freillinger, Eugene Leipold, Ingrid Regal and David Radbil enjoying the "Gemuetlichkeit."



Athena watching over the General Membership Meeting. Vice-President, Lawrence E. Bray; President, John P. Jacoby; Director North Central States Region, Victor C. Gilbertson; Secretary-Treasurer, Robert L. Yarbrow, and Mrs. Jane Richards, Executive Secretary, Wisconsin Chapter, A.I.A.



Mr. Robert Benjamin Bush of the Cumins Engine Company, Columbus, Indiana, at the banquet.



Joe Lurie and Jane Horn welcoming guests at the Lurie Patek hospitality room.



# Education in retrospect



by Robert L. Durham, FAIA, President-Elect,  
*The American Institute of Architects*

Ninty-nine years ago the first students of architecture in the United States had just enrolled in the first American school of architecture. This fact impresses me when I consider that the thirty years in which I have been out of school are almost one-third of the entire history of our professional academic education. My architect-father started his career in a drafting school of a YMCA night session. My first boss started his career on a drafting board by drawing a double-hung window detail after first taking apart the window sash in the office in which he was working.

Today everything is vastly more complicated than it was 100 years ago. Whether architectural education is adequate to the critical needs of today and tomorrow is a question that has been heavy in the air for the past few years. It has become increasingly apparent that architectural education is in a state of turmoil. During this conference you will hear a first-hand report from Dean Robert Geddes on the progress of the AIA's \$100,000 Education Research Project at Princeton. There is a whole new generation of students learning that questions are more important than answers, that process is more important than product, that the architect is more than a form-giver, that architecture is more than a series of individual monuments. It has been said that little could be worse than a whole street lined with honor award projects. In any case what is happening in the schools of America today could well produce a revolution in the profession.

Many of us in the AIA have uneasy feelings about the future of the profession of architecture. We know that there will be architects but we are pretty certain that our clients will be different and will be demanding different services. Architects will be designing with different technology and with new kinds of projects. Their methods of practice will be changed. No experience makes me more uneasy in this age of the computer than to go into my own drafting room and find that the principal piece of machinery is an electric erasing machine. Recently I talked to an architect who had spent his cub craftsman's days in the office of John Russell Pope in New York in the 1930's. After being hired, he was not allowed in the drafting room until two tailor-made smocks manufactured at his expense had been delivered to the office.

The revolutionary changes that have occurred in the world and, more particularly, in our country since 1950, have been so many and so rapid that scientists and philosophers agree that we have reached one of the decisive turning points in the history of humanity. One scans the horizon of the two decades ahead and sees the almost inevitable collision of two great forces: the exploding population and the exploding technology. One of the results of that collision will almost certainly be a society in which some other ethic than the sanctity of



work will have to be found. How this will affect the profession of architecture is very difficult for me to see after spending most of my life working a double shift.

The direct result of our new exploding technology, and one not yet fully appreciated, is that since World War II, western society has passed the point where the technical problem of making and selling things is of fundamental importance. We now pretty well know how to produce metals, petroleum, power, food, etc., and we also know pretty well how they can be applied to man's benefit. We know we can increase production to any level desired by the application of investment in the means of production and we can increase the utility of products through research and development. We have reached in the country the beginnings of an economy of abundance whereas all of our institutions have been created to deal with the problems of a world in which there was never enough to go around.

Consider that within two decades from now when the students of architecture now in school will be the leading architects of the country, two per cent of the population may be able to produce all of the food and manufacture all the goods required by the other 98 per cent in the United States and that the use of leisure time will be our greatest problem.

The increase in the numbers of people will not only force us to a new technology but will raise new questions as to the quality and purpose of life upon this planet. In these questions and our attempts to find answers to them lie the real significance of population as one of the key forces of future changes.

Toynbee gets to the heart of the meaning of population explosion when he says, "The issue is indeed a moral and religious one in the sense that it raises the question, 'Which is the true aim of man? Is it to populate the earth with a maximum number of human beings or is it to enable human beings to lead the best kind of life that the spiritual limitations of human nature allow?' Is it any wonder then that most professions, whether they admit it or not, are being forced by technology and the demands of society into a situation where they must adapt themselves or be left high and dry? This is true of lawyers and doctors and is equally true of architects.

A great deal of practical rethinking is going on in the AIA and yet it is far from clear whether any such animal as a "purebred architect" will survive or what people who call themselves architects will be doing twenty years hence. The architect is still an ideal daVinci among western mortals: artist, technologist, humanist, scientist, capitalist in business, and sociologist in deference to the public good. Look at almost any new building or project in America and see how many of these roles the architect has failed to fill.

Perhaps there are two principal criteria for professionals. First, to meet the definition of the term, they have to be dedicated to the service of their communities; second, they have to commit themselves to a process of continuing education to keep themselves informed on new developments in their field or even to invent new ones. Our profession has always met the first criterion admirably and has been backward in measuring up to the second.

The question facing architects today is a huge one: How can we use our skills to create order in urban society? Only by making a contribution to the political and economic and social problems as citizens as well as professionals can we provide physical order of any significance. "Design cannot be the frosting," according to Dr. Robert Weaver. "It must be an integral part of the whole process of planning for urban development."

In collecting my thoughts for being with you I thumbed through some old college yearbooks to run across such prosaic titles as "a tomb in the face of the cliff," "a monument to Julius Caesar," "a residence to be designed for architectural fragments," "a wall sundial," "an American academy in Rome," "a tool of a city planner in a rock cliff," and "a capital for Mussolini." Times have changed! Many of us believe, I think with good reason, that there should be substantial changes made in the present methods of curricula and scope of architectural training. We are appalled that so many students of good architectural and engineering schools have had no basic liberal education and can neither write nor express their ideas clearly. When I note the extent of the reading in paperback classics which my own children have been exposed to in a liberal arts education, I am appalled at my own lack of background.

We are concerned with the increasing lack of understanding between architects and engineers and other design disciplines. It is apparent that engineering schools are less interested now in engineering training pertaining to building and construction. They seem to place their emphasis on the theoretical and glamour areas of their profession. Thus, only a small percentage of students in these schools gravitate toward areas related to buildings or environmental design.

The architectural schools continue to place nearly all of their emphasis on the talented designer often to the exclusion of the many students whose motivation and interest in architectural building is great but who can never be top designers. Their participation in the team is essential if we are to produce all of the work forecast to be our responsibility.

There is much support for the view that the present team is too loose, too diverse in objectives, training and outlet to function with an optimum unity of purpose. In my own experience in an architectural office using consultants for all engineering services, we find it increasingly difficult to interest the engineer in our problems of design and aesthetics. We, in turn, probably do not fully understand the engineer's problems. We seem to speak a different language; yet, teamwork is absolutely essential.

The significant report prepared by the three-man Commission on Education in 1962 outlined the problems and suggested two approaches for further research and exploration. Both approaches recommended that the future architect must have a far broader background in the liberal arts — English, history, economics and sociology — if he is to assume the leadership of the design professions and a respected place in the community.



A first and obvious concept would be to maintain the present division of responsibility for educating architectural and urban designers in the schools of architecture and maintain structural, mechanical and electrical designers in the schools of engineering. However, it would be essential to modify the curricula so that each design discipline had a basic knowledge and understanding of the other disciplines. This training would culminate in the awarding of degrees as known today but each discipline would have a broad knowledge of the others.

The second concept is that the architect, or whatever we may call him, is responsible for all concepts of the design of buildings and the spaces between. Therefore, he must possess a thorough working knowledge of all the areas involved including architectural and urban design, civil design, structural design and mechanical and electrical design. At some period he would specialize in one or more of these disciplines in which he might be particularly proficient.

This approach suggests that all training should be in one school under one head; that all students interested in building would graduate with the same degree. Following an internship in specified offices they would take the same licensing examination enabling each to practice in the design of buildings. Further developed as it has been in one of our reports leading to our Princeton Project, this approach anticipates a single education, a single registration, a single practice and a single profession.

This brings up many fundamental problems.

(1) It is probably physically and mentally impossible for one man to sufficiently assimilate a basic knowledge of all design disciplines—architecture, planning, landscape architecture, engineering and have more than a smattering of each.

(2) It is also questionable that the same motivation exists in a student desiring to study and practice architecture and a student whose interest lies in engineering. Engineering is an applied science by definition. The realm of design introduces another dimension. Besides producing works that are convenient, efficient, economical and socially suitable, the designer can speak to man through his vision appealing to his sense of order and to his emotions as can literature, music and painting. In other words, architecture is still an art. It seems obvious that the disciplines required are too diverse to emerge from a common basic professional education.

(3) Even though students could and would specialize in the areas of their greatest interest and ability, those not desiring to specialize would still be permitted to practice what we now call architecture. This could result in the design of buildings; in other words, architecture, being carried out by a man half-trained in several different disciplines and well-trained in none.

(4) It would certainly discourage small office practice for offices would almost be forced into partnership or corporation which would include specialists in each of the disciplines.

There is a third approach to this problem which has been described as a system involving a six-year course in which all students interested in the environmental

design disciplines would take approximately the same courses for three years. These would include many in the field of liberal arts, history of architecture, design analysis and appreciation, mathematics and physics and the theories of related engineering disciplines. After this period when the motivation, proficiency and ability of the student could be better determined, he would specialize for the final three years in the field of his greatest interest and ability. He would then receive a degree in either architecture, urban planning, structural and mechanical engineering or in one of the other related fields. By this means each would be really competent in his own specialty but each would understand the problems and techniques of the other related professions.

Fortunately, much progress has been made since this third approach was outlined. I am confident you will be impressed with the report you will hear on the results of what your investment funds in the future of architectural education have produced.

This is an exciting age for architects or whatever they may be called twenty years from now. There is no doubt that we will have to stretch ourselves in every way. We must learn to immerse ourselves in the social, political and economic lives of our own communities. We will have to sharpen our skills and broaden our education. The architect as a designer of a single building for an individual patron will be an increasingly rare phenomenon although the profession's behavior is still molded in this image. We have realized for some time that today's projects require an ever-broadening team of experts and that no single professional, no single specialist, indeed, no single individual is capable of carrying out an entire project.

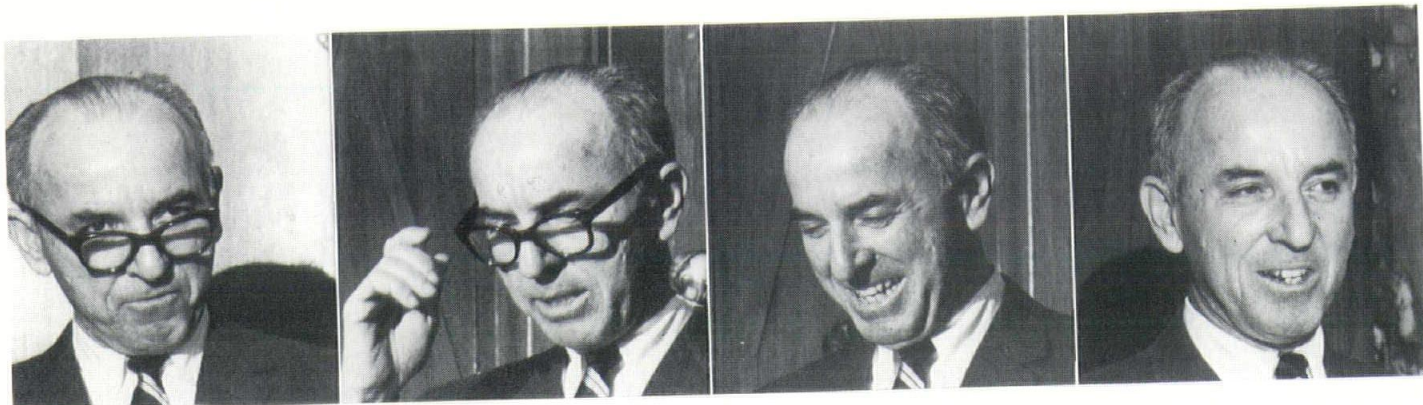
The right course, as most of us realize, lies in the very important changes now beginning in our architectural education. These changes will, no doubt, give a student as broad and flexible a training as possible with a wide awareness of the changes in the American society and of all that should go into the design of towns and cities for this society. We might hope that he will then achieve the vision and means of turning it into a reality. If this sort of education leads to the breakdown of professional labels, our professional society must be prepared to accept these changes. Names matter little compared to the importance of training experts who are capable of controlling the relationship of men and their physically man-built environment.

To some the question may arise, "Are we really equal to the challenge of this suddenly confronted new world?" Perhaps the answer to that was given back in 1835 by Alexis de Tocqueville who said in his *Democracy and America*—"They, the Americans, have all a lively faith in the perfect ability of man; they judge that the diffusion of knowledge must necessarily be advantageous and the consequences of ignorance fatal. They all consider society as a body in the state of improvement, humanity as a changing scene in which nothing is or ought to be permanent and they admit that what appears to them today to be good, may be superseded by something better tomorrow." As our challenge for this conference, we can certainly hope that this will be the case in architectural education.



# Technical education

By Clinton C. Ternstrom, AIA



Since this convention is devoted to education, the Architects of Wisconsin must share with me a disquieting concern, a lingering fear, that we are confronted with problems caused by a previous complacency and neglect in this most important area.

Despite the obvious manifestations of a changing world, the formal education of the architect has avoided corresponding transformation. The end product, today's practicing architect, is a near facsimile of earlier predecessors. Belatedly the professional schools are conscious of this fact. Almost all are in the process of re-examination. The purpose of the A.I.A.-sponsored program, The Princeton Study, is to assist in this evaluation and hopefully set guidelines or objectives for more meaningful curricula.

We cannot concentrate solely on this one facet of education. We have erred in the past by singular focus on educating the architect and not structuring an educational program for the *entire profession*.

We face new and exciting challenges in solving the environmental problems caused by urbanization and a complex social and political order. We recognize this as the Age of Technology. In architecture the promises of new technology are just beginning to be fulfilled. I am confident our profession will grow and expand and it must necessarily follow that we will need a small army of supporting personnel. It is estimated today that, on an average, for every professional a minimum of eight back-up technicians are required for successful performance. The eight technicians which you and I shall require will not come from the traditional sources. The old timer, the venerable draftsman, is a vanishing breed. The second source — architectural school graduates — will be insufficient in number and are not content with employment at a sub-professional level. Moreover, as a result of curricula change, tomorrow's graduate will be more professionally rounded but less technically skilled. In America today there are over seventy accredited Schools of Architecture. There are no accredited schools and no approved programs for Architectural Technology.

"Where and how will the Technicians needed in our profession be provided?" I shall try to answer at least in part, this question.

Under the determined leadership of President Nes. and the National Board of the A.I.A., committees on all aspects of Education were constituted in 1966. A special task force of four was assigned to the area of Technical Education. Our charge was "working directly with State organizations, local chapters and educational institutions. The Task Force will provide recommendations for development and implementation of appropriate curricula to provide competent, well qualified technical personnel and a framework for job specialization within the profession."

Our Committee has been working under severe restraints and limitations. There is no body of experience in this field to immediately draw upon—a change in chairman resulted in inevitable delay. A committee of three without staff support is inadequate. Survey and research techniques were immediately indicated but an adequate consultant was not available. These limitations have now been overcome, but despite them, in its first nine months, the following was accomplished:

- 1) Reviewed the program and experience of the R.I.B.A. Program for Technicians.
- 2) Assessed representative drafting and technical courses throughout the U.S.
- 3) Defined the proper role for the Architectural Technician.
- 4) Devised the criteria for education in architectural technology.
- 5) Approved and assisted the establishment of a pilot program at the North Carolina Technical Institute.
- 6) Presented recommendations to the Office of Health, Education and Welfare in connection with the formulation of an Architectural Technology program they are preparing.
- 7) Assigned the research phase of our work to Professor J. Herb Wheeler of Penn State who is responsible for the report on Emerging Techniques.

Let me report to you in greater detail on the important aforementioned points.



In Britain today technicians destined for employment in architects', engineers', builders' and quantity survey offices are given a two year full-time basic course. After employment they continue in specialized study at night or during released time for an additional two years. The role of the British technician is recognized by a certificate gained through examination and affiliation with their own society affiliated with the R.I.B.A. The individual architect co-operates in this program and insures its success. Last January Richard Whitaker of the Octagon inspected the R.I.B.A. program at first-hand and was impressed. Our Committee intends to practice a little reverse lease-lend and profit from its experience.

Our assessment of existing drafting and technical programs in the U.S. was not as fruitful. With some special exceptions, these offerings are not only inadequate but harmful. The majority fall roughly into two categories:

1) *Architectural drafting courses without complementary background in math, applied science, modern building techniques. No prerequisites are required for matriculation and average performance guarantees graduation. Few if any find meaningful employment in professional offices.*

2) *The second group is composed of Institutions which offer a diluted substitute for the first two years of orthodox offerings in the Schools of Architecture. A little design, drafting, history, etc. These institutions are guilty of a cruel hoax. Their courses are not transferable to most accredited schools. They do not prepare a student for either professional advancement or technical employment.*

Most educators are unaware of our true technical needs. They believe a draftsman is a man equipped with only graphic skills. To correct this impression our Committee has defined the architectural technician as follows:

*The architectural technician's role in the profession is that of an individual engaged in a wide variety of support activities which require adequate and appropriate educational preparation. His ultimate position is that of a para-professional and, as such, is one of the ever increasing number of specialists who contribute to the accomplishment of the professions' responsibility to society.*

The support activities in which he is engaged occur to varying degrees in all areas of professional practice.

His education does not qualify him for responsibility in design, but his understanding of these processes is essential to his effective contribution to the profession. Representative activities in which he is involved include preparation and checking of construction documents, general drafting, investigation and preparation of technical information, code analysis, materials investigation, data acquisition, cataloguing and retrieval, work scheduling, computer applications, cost estimating, construction supervision, specification preparation, shop drawing processing, change order preparation and general office operational tasks.

From this definition we can extrapolate some conclusions about his education. We believe it should meet two objectives:

- 1) *To form the foundation for current support activities existent in the profession.*
- 2) *To form the framework for proficiency in emerging and future activities.*

The first objective can be achieved by a core curriculum based on three criteria:

- 1) UNDERSTANDING:
  - (a) *of the architectural and design professions and other components of the building.*
  - (b) *the design and production process in architecture.*
- 2) KNOWLEDGE:
  - (a) *Basic mathematics and physical factors.*
  - (b) *Applied building technology, building systems and construction.*
  - (c) *Legal and practical standards affecting the building industry.*
- 3) SKILLS
  - (a) *Acquisition of skills for verbal and graphic communications and technical drawing.*

The pilot program instituted in North Carolina by the State Society of Architects generally meets these criteria. We hope to see similar programs being started or reconstituted along these guidelines.

The obvious vehicle for this Technicians Program is the two-year junior or community college. Nationwide there are more than 770 institutions. In 1966 their full-time enrollment exceeds half a million. They are progressive, flexible, and already oriented toward technical training for medicine, dentistry and various segments of business.

This two year program of study must be followed with intensive on-job training in co-operation with the



individual architect. Additional special instruction must also be offered at night schools or through seminars on released time under A.I.A. guidance or auspices.

I wish to re-emphasize that two years of education can only provide the *foundation* for performance. Candidly I believe that a four year full-time technical program is the ultimate answer.

The foregoing views and conclusions are not fully substantiated or approved. They will undoubtedly be refined and revised to some degree prior to the issuance of our first report in late summer.

Our Task Force would be remiss if it did not project our thinking into the future. We cannot disregard the changes confronting us. Currently our research is directed toward this end.

Do you agree with me that today's architect has broken out of a traditional mold? Through inclination, aptitudes, or necessity, architects have specialized. Some colleagues have gained special recognition on the basis of design, writing, technology, aesthetics and innovation.

Do you believe that the systems approach and synthesis together with computer applications will ultimately have great impact on architectural practice? Our Committee believes it will. Our research consultant concurs and we are attempting to identify the emerging architects, the range of their responsibilities and the resulting personnel support requirements.

This phase of our work is very incomplete and I must qualify the rest of my presentation. You may draw your own conclusions; I shall present no answers but perhaps raise some questions.

We believe that the profession, at least for our purposes, can be roughly grouped into ten categories as follows:

- 1) *The Architect Generalist* — who renders customary services in connection with all types of buildings.
- 2) *The Architect-Planner* — who is concerned with physical planning tasks in urban design and at other scales.
- 3) *The Architect Analyst* — who is a specialist in analysis, programming and recommendations for comprehensive projects and acts as a consultant to other architects, government and private clients.
- 4) *The Architect-Systems Co-ordinator* who specializes in the development and use of systems and components utilized in building projects.

5) *The Architect-Design Integrator* — A designer with highly developed talent and knowledge who exercises aesthetic and functional control in designing buildings. He may associate with others for production, technical and administrative services.

6) *The Architect-Technologist* — who is concerned with technological applications in the building industry and makes a special contribution in techniques, methods, materials and specifications. This category may embrace the present consultants in structural, mechanical, electrical, etc.

7) *The Architect-Interior Designer* — who is principal or consultant works entirely within the building frame on furniture, equipment, functional communications and other needs.

8) *The Architect-Developer* — who, as entrepreneur or executive, conceives and directs large developments such as new towns, industrial centers, recreational facilities.

9) *The Architect-Theoretician* — who is interested in the development of architecture through research, writing or teaching.

10) *The Architect-Artist* — who creates imagery and objects in all physical scales with emphasis on satisfying the aesthetic aspirations of the time.

Utilizing a very simple matrix for investigation we can ascertain from each of these classifications the following:

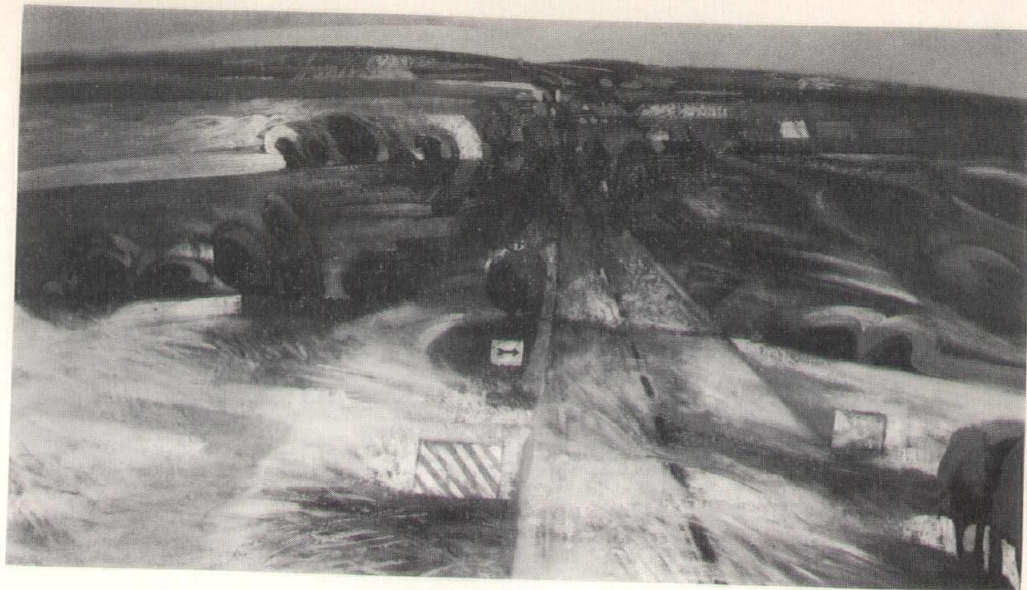
- 1) *An outline of the architect's function or performance.*
- 2) *The amount and type of personnel to support performance.*
- 3) *A conclusion as to the educational origins of the architect as well as all supporting personnel.*

The level of performance required has been arbitrarily divided into three groupings: 1) Specialist; 2) Professional; 3) Technological, named in the order of their responsibility and degree of education and training.

Your co-operation will ultimately be needed. The implementation and upgrading of courses throughout the nation can only be accomplished through strong advisory councils at the chapter and state level working intimately with the educators.

Your support can best be exercised by encouragement and acceptance of the Architectural Technician as a needed, worthy and dignified member of the profession.





### PRESIDENT'S REPORT

The following is a summary of the report made by Sheldon Segel, Past President of Wisconsin Architects Foundation, at the Annual Meeting of the Wisconsin Chapter A.I.A. on April 6th:

The Foundation, after having spearheaded the promotion of architectural education in Wisconsin, relinquished to the Ad Hoc Committee the responsibility of correlating all previous efforts and carrying on to fulfillment and to complete establishment of the needed facility in the University of Wisconsin. The Foundation cooperated with the Ad Hoc Committee, two of its Directors being members, and also assumed the expenses of Harlan E. McClure FAIA (Dean of Architecture, Clemson University and Secretary, National Architectural Accrediting Board) who counseled and assisted.

With the School of Architecture becoming a reality, the Foundation's program of tuition differential assistance will have to be re-evaluated. The Foundation will undoubtedly feel an obligation to continue to assist the students currently receiving Tuition Grants. It will also give thought to applicants in particular need who must continue their advanced training out-of-state considering the protracted development of the University's program.

During the past year, the Foundation revised its Tuition Grant program to include only those Wisconsin students attending non-state-supported institutions. The Wisconsin Tuition Reimbursement Program, enacted in the fall of 1966, confines aid to Wisconsin students attending state-supported schools. The Foundation acquainted the non-state-supported architectural schools with the Wisconsin Tuition Program, and learned that 126 Wisconsin students had taken advantage of the opportunity.

In its policy of recognizing the arts, and as a public relations gesture for the Chapter, the Foundation presented citations to artists at the annual exhibition at the Madison Salon of Art, and the Annual Wisconsin Painters and Sculptors Exhibition at the Milwaukee Art Center. Selection was made by two Directors at each location.

As during past accomplishments and for the future program to aid architectural education within the State

of Wisconsin, the Foundation has a continuing need for funds. It is logical to assume, particularly in view of the future, that the members of the Wisconsin Chapter should feel some obligation to participate, and it should be considered practical to encourage annual contributions ranging from \$10 to \$25.

Ralph H. Kloppenburg and Byron Bloomfield had been appointed by the Executive Committee of the Chapter for a second 3-year term. E. William Johnson had been appointed to replace Sheldon Segel who had served the maximum of two consecutive terms. At the next meeting of the Foundation, and as set forth in the By-Laws, the Directors will replace Donn Hougan who has resigned. (Completing the board of nine Directors are: William P. Wenzler, President; Allen J. Strang, Vice President; Harry Bogner, Secretary-Treasurer; Maynard W. Meyer and Julius Sandstedt.)

### ART CITATION

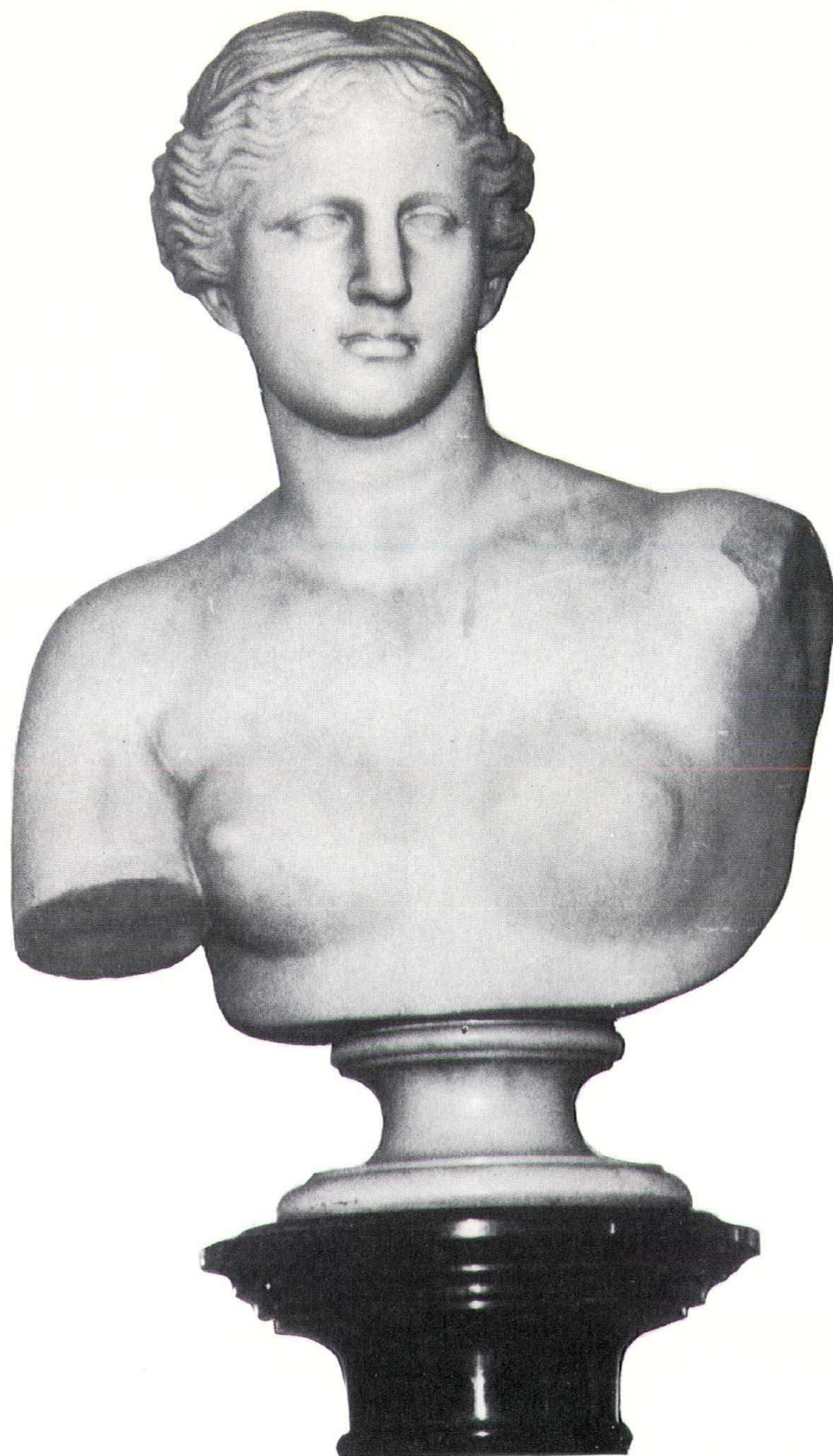
As announced last month, a large oil landscape entitled "Highwayscape" by Robert Burkert brought to this artist, who is Associate Professor of Art at U.W.-Milwaukee, the Foundation's citation (\$100) at the 53rd Wisconsin Painters and Sculptors Annual Exhibition at the Milwaukee Art Center. A photograph of the painting is reproduced here in too small a scale to appreciate its great size and magnificence with vivid greens predominating.

Mr. Burkert received his BS and MS Degrees at the University of Wisconsin, with subsequent study and travel in Mexico. Currently he is teaching drawing, painting and graphics at U.W.-M.

The list of his awards and other recognition both in Wisconsin and resulting from invitations to institutes, universities and galleries in other parts of the country, are too numerous to mention. It is of particular interest to note that much of his work has been purchased for United States Embassies and the Library of Congress; serigraphs by the latter.

Further in regard to "Highwayscape," the Foundation's judges (Segel and Bogner) were concerned in selecting a work of art that would adapt itself to an architectural situation. They were struck by their finding that Mr. Burkert's painting changed its impression with various angles of viewing.





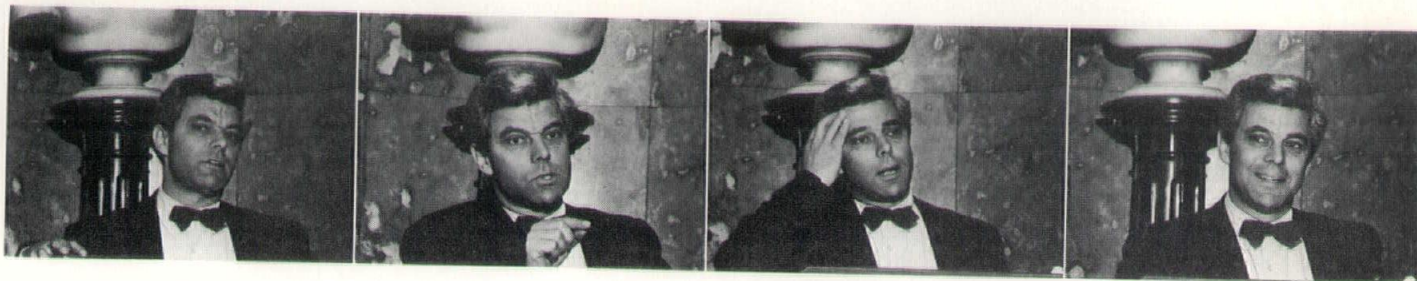
**Keeping abreast** *with the latest educational advances at the  
North Central States Region, AIA, Convention.*

*Young Athena hovered above all speakers  
at the professional seminars. We could not escape her nor resist this temptation . . .*



# Development

## Continuing Education



Claude Stoller, associate professor of architecture at the University of Berkeley and head of the Department of Continuing Education in the College of Environmental Design, briefly spoke about the general trend of "scientization" in architectural education that is happening in architectural schools all over this country. A kind of theoretical approach has been going on in other professions such as law and medicine for quite a while, and Professor Stoller especially compared the development of medicine since the turn of the century with the present trends in architectural education. He said: "The whole field of medicine has gone through this 'scientization.' About the turn of the century one did not speak about the science of medicine, one talked about the art of medicine. About that time other disciplines began to come into medicine, into the medical schools and people started to develop knowledge in specialized areas." He continued to point out that at the beginning of this process the predominant number of doctors were general practitioners while the predominant number of doctors today are specialists of one kind or another. He also pointed out that as a result of this "scientization," the development of specialized knowledge and the ready communication of that knowledge, it is now possible again for the physician to be a general practitioner—but a general practitioner on a very high level who has available to him all the scientific knowledge that has been developed.

Professor Stoller sees a parallel trend in architectural education today. Before going into the Continuing Education Program he volunteered an explanation as to the bad press Berkeley has been receiving. He sees the student activist movement and the unrest as a "question of relevance to the faculty." He described the residents of the Bay area as rather pleasure oriented, hardly concerned "with what goes on outside," while the students are very much concerned and thus reverse the old traditional concept of the University being an Ivory Tower. He believes that the students question the theoretical approach to teaching saying: "We know what is going on out there and what have these theoretical things you are telling us here on the campus to do with what is outside there." Describing his brief analysis as very "simplistic" Professor Stoller continued: "Having told you a little about Berkeley, at least I have set the stage. We have a Col-

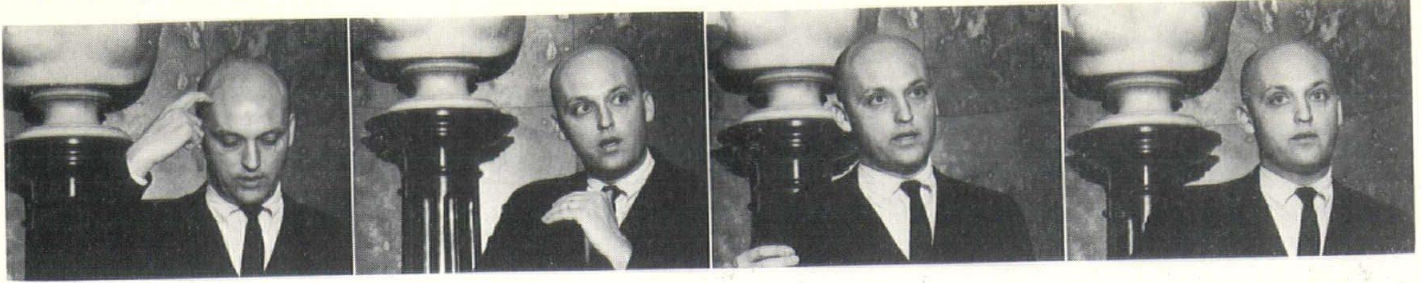
lege of Environmental design which is a few years old. We have had an Architectural Department for many years. The College consists of four departments. By far the largest is the Architectural Department with over 1,000 students. We have a Department of Planning, a Department of Landscape Architecture and a Department of Design. When the college was started a master plan for development including continuing education and internship was prepared. About a year ago, as we were beginning to effectuate the plan, I was asked to start this program which I call Continuing Education in Environmental Design, a program for all four departments."

Professor Stoller set up an advisory committee with one member of each of the four departments. He wanted the program closely connected with the University and he wanted the program to make use of the faculty and facilities of the Department of Environmental Design which is very prestigious in the architectural and design community. Professor Stoller explained his philosophy and actions regarding continuing education thus: "The problem can be boiled down to the need for communication of knowledge and development of performance standards and language for such communication." As knowledge is traded among the disciplines on the campus, he believes, so does it have to be traded between the campus and the profession, a most important factor in the program. Another important consideration was the liaison between the advisory committee members and their respective professional associations. The committee prepared a questionnaire with the attempt to solicit from the professionals what they wanted from continued education. This questionnaire was mailed to approximately 2,000 architects. The goal of the questionnaire was to gain enough information to structure a program. Thirty-one areas were listed and the respondent was to list his interest in three columns marked "most interested, some interest and no interest." The overwhelming majority of people expressed interest in those forces that help the practical, realistic aspects of doing business in architecture. The integration of buildings and their mechanical systems was the subject title which received the highest number of the total response combined under the category "most and some interest." (The

*(Continued on page 73)*



## Internship Program



*Ernest John Messersmith, Jr., AIA, Chairman of the Philadelphia Chapter, AIA Committee on Internship, reported on the progress his committee has made in the effort to establish and implement such a program. Here are some of the thoughts Mr. Messersmith presented:*

I am here to speak about internship because we have presumably the beginnings of it in Philadelphia. Every program takes activity, action and work, and work is inspired generally as a reaction to something that needs doing. Internship needs doing, and we don't find too much right about it. By way of introduction I would like to make a few remarks about the general subject of architecture and practical education as it pertains to the profession and particularly to the area of training a candidate for registration. Approaching the formation of a program requires study of the rather steady and undefined evolution of apprenticeship programs as they have been evolving through the years in the offices and ateliers all over the world. When this review is done one quickly produces the conclusion that architecture like everything else exists here and now, and also, like everything else, finds itself in the middle of the many popular problems sometimes referred to as explosions, technological explosion, population explosion, communication explosion and others. Because it finds itself in front of these things, it seems to us that it needs to evaluate from a current viewpoint and not from the study of past experience. A look around us tells us that architecture has been so much in the rear of the sister professions in coping with these problems. Why? Why is a profession that holds such a prestigious position not leading in training its new members in the field that prides itself at least in interpreting man's needs, his development and even in establishing the character of his environment. The answer, of course, is that we are being led by the onslaught of activity that surrounds us and attaches itself to our industry; led by influences which, if not soon comprehended thoroughly, may prove to be the substantial block to the progress of the profession, as some think they already are. What are some of these problems? In the years following World War II the study of sociological studies, especially in urban centers, enjoyed a renaissance as a basis from which we try to evolve an architecture. Only today do we see some of this effort bear few results. But few even now understand the problem fully enough to produce effective results. Now there are political and economical forces that have subordinated sociological forces in terms of weight of attention given by practitioners. Political and economical influences are shaping us. We are not in control.

Why? Because we are too busy learning even basic principles of the business.

Planners are attempting rather effective approaches encompassing vast geographical areas stretching the mind to comprehend and moreover letting in money lenders, real estate speculators, legislators and their attendant vocabularies, fairly flooding the already crowded curriculum of the practitioner and overwhelming the neophyte or intern as he embarks on that phase of his training supposedly designed to instruct him in the practical side of the business. With that as an introduction we come to the program as we have seen it, and we looked at it from a rather pragmatic bench. We simply ask, at the end of three years, when this man passes his licensing examination, how well equipped is he to begin practice the next day? The law, of course, says he is fully equipped. The only difference is really how well is he prepared. Well, we could start with the schools but that is not what internship is about. Schools, as you will find out undoubtedly tomorrow and have found out indeed yesterday with Clint Ternstrom's talk, will be turning out in the future persons whose level of achievement are varied or will be differentiated. They may be called technicians or technologists, but some are still going to be called architects, or the architect generalist, I believe has been mentioned. And these will be the persons who bear the prime responsibility for accomplishing architecture. It will be these persons who will need proper internship from us, the right direction, a mature guidance, a realistic experience during these three years.

Now, the relationship with other educational endeavors certainly needs to be delineated before we understand internship and what it concerns itself with. We arrived at much the same conclusions as Clint did yesterday that the schools will be turning out people with varying levels of trainings. The ones we are concerned about in our program is the architect generalist as he proceeds through the path paralleling the other persons who hopefully will all wind up together in the continuing education programs once they pass through the years immediately following school. The internship program as we envision it is particularly important, in view of the fact, that the architect by virtue of his having still to maintain control over the full scope of things will become involved legally with the community, and therefore, probably will always continue to be required to be registered. In Pennsylvania there are the beginnings of a prequalification board whose purpose it is to review candidates for registration prior to their being

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allowed to take the exam, to indeed find out, if they are quite ready and prepared, and if not, to be rejected and requested to get further training. The requirements for registration further form one of the basic premises for the documents, the coding program as we have it in Philadelphia. Now, parallel to this we have to determine what is the primary responsibility of an internship program or what describes this responsibility. First there is discipline and we leave it to the schools to continue to establish that. I personally feel that the schools will continue to allow the student to develop his discipline rather freely insofar as decision making processes are concerned and not to be intimidated by the more practical aspects at that time. So, we leave it to the schools to establish discipline.

Jumping across to the third phase — Evaluation — national and state agencies already exist. They will decide whether a person is qualified or not qualified to practice architecture. So, the second phase is exposure, and to my mind that sums up what internship is all about. It is assumed that a candidate has the capabilities having survived the discipline. Will he be able and anxious to absorb what he should? This time he should deserve that it is shown to him what there is to develop, so that he will have the opportunity to pick and choose the things that he feels he needs to make himself a more complete practitioner. So, the internship is the period of exposure. It is up to him to get it, up to another agency to determine if in fact he did get it. It is not up to the practitioner to teach him in the formal sense but simply to put the candidate into sufficient positions and attitudes that he will have the chance to see. So exposure becomes the program since there seems to be the need for the existence of this activity. Since exposure is needed, internship should be just that. At this point we began developing the documents which I will get to in a moment.

But a large area still remains which we wanted to approach just as carefully as what we have done up till now. In any program there is an entirely other aspect and that

is implementation. It might not be as fascinating, but it is nevertheless critical. Without a proper and easy implementation no program will sustain itself for any length of time. Therefore, easy implementation was of primary consideration in what we have done. Three things were important. First of all back to the area of evaluation. There is a natural tendency to include evaluation in a program of this sort. The first reaction is to put some kind of a gauge on it; if someone is good, bad or otherwise. We felt that comparative values are really meaningless, because the agencies already exist to determine whether a person is qualified. Moreover, evaluation takes time and therefore we felt that it should not be included in the internship program. We decided that internship is essentially concerned with record-keeping, and we set up a basic, tentative program that the intern himself will be responsible for keeping all his records. The mentor or practitioner of the office will only be responsible for verifying that the intern has had the exposure that he claims he had. We estimate that this will take five minutes per six months, because the format is relatively simple. Concerning credits, we felt, that the charts and the documents that go with the program will be most easy to comprehend and provide a rather concise record of the candidate's training for not only his use but offices' use that may hire him during the three-year internship program from time to time. The records are so designed that they will help the intern to arrive at a broad range of exposure during the three-year period. (Mr. Messersmith presented slides of the documents, a double-folder holding instructions for the intern and for the office and a vocabulary pertaining to the charts that are responsible for keeping a record of the intern for this program.) A maximum of six months was set as the limit of the time a person can go without having been reviewed. Should the intern change offices before six months, he will be reviewed at that time. The mentor then will simply verify the documents and make a

statement of progress. We feel it is up to the intern to get breadth of exposure and that the charts of the documents will describe the breadth of exposure that he should have. If he does not get it in one office, it is up to him to find it elsewhere. It is not up to the office to compromise its efficiency to just accommodate the intern. The reasons that the documents do not reflect more of the sophisticated aspects of the future training is due to the fact that we felt that implementation was the first order of business. We wanted to develop a simple format with familiar content for two reasons. Firstly, the prequalification board that is involved can easily scan for weaker areas of exposure the candidate has had. Secondly, an office can scan quickly to discern areas to move the candidate about. Thirdly, the intern can decide how to request future work. The content of the documents is the area that we will be involved in in the future. The present content contains all the material that is familiar. Depending upon feedback from the program, areas such as specification writing, architect-engineer agreement, etc., may be made mandatory for the intern before registration. The areas now unfamiliar such as attendance at program meetings of any number of agencies, state, local and with clients certainly needs attention. One aspect of interning which is constantly questioned is that of the worth of the intern during this period. The National Committee studying internship is exploring this aspect, and we are beginning to look at it in as much as it is certainly to be questioned. Some are thinking of forming a reserve pool to which the intern contributes upon registration which helps sustain succeeding interns by providing a fund from which offices may draw. We feel that such a program might become cumbersome. A more likely probability would be assigning a wage factor. This is the program as far as we have taken it during a period of six months. I regret to say that we are just beginning to contact offices to start the program, so we have no feedback or results to give to you.



# Master of Architecture

AIA Education Research Project

Progress Report No. 2 by Robert L. Geddes, AIA,  
Dean, School of Architecture, Princeton University.



1. Continuing analysis of all the information gathered by the Project from the schools, the profession, students and consultants indicates that there are five major problem areas in the training of environmental designers. The programs and recommendations developed by the Project will be directly responsive to these problems:

a. **CONTINUITY.** An understanding of the nature of environmental design should be a part of general education for all students at the high school and college level. When this is achieved it will prompt a larger number of well qualified and informed young people to choose careers in the field of environmental design.

The education of an environmental designer should provide for graduated levels of achievement so that the field will be supplied with people who can perform well at different levels of professional responsibility. Opportunities for continuing education should be available throughout the career of anyone who enters the field. Professional advancement and enhanced competence should always be possible for those who demonstrate a potential for continued growth.

b. **SCOPE.** The environmental design team must improve its ability to solve a wider range of problems than have been traditionally dealt with in the academic programs in architecture, engineering, landscape architecture, planning, interior design, and industrial design. Many schools which teach these disciplines are currently struggling to find ways to increase the breadth of understanding of environmental problems over a wide range of scales, from the design of the industrial product to the planning of regional development, without losing the depth of understanding necessary for competent performance in practice. A number of new approaches to a balance between breadth of understanding and depth of skill must be tried and evaluated in order to evolve the most effective kinds of programs to reach this difficult goal. Most of the new approaches suggested involve efforts to bring a wider range of disciplines into the teaching process and to offer a number of options for concentration in a specialized area as an integral part of the educational program.

c. **METHOD.** Many schools are searching for ways to deal with an increased scope for environmental design without adding excessively to the length of time spent in academic training. The traditional pattern of studio teaching based essentially on an apprenticeship model and the emulation of a master can not easily be adapted to the need for a broader range of competence. More clearly defined disciplinary tools, concepts, procedures and ways of handling information must be developed if people are to be trained for a comprehensive environmental design task. In other fields, the evolution of more powerful disciplinary tools has been one of the research activities of the faculty, staff and research assistants. The increasing interest in this kind of research effort for environmental design must be given encouragement and direction.

d. **REALITY.** Most schools are deeply concerned with the potential of their programs for the preparation of people who will be able to deal with the problems they meet in practice upon graduation without the frustration or cynicism so often encountered by young and idealistic men and women. At the same time these academic training programs must equip the graduate with the flexibility of mind needed to deal effectively with the accelerating changes taking place in the field of environmental design. And these programs should not fail to provide the student with a clear vision of a better future for our physical environment toward which his career in practice may be directed.

Virtually every school would subscribe to these three ideals: competence to deal effectively with today's problems, flexibility to meet the challenge of change and a vision of the future to work toward. However it has been the practical difficulty of keeping these three goals in balance that has been the source of the greatest dissatisfaction and frustration among the educators themselves, the practicing architect who employs recent graduates and the students.

New combinations of teaching methods and organized internship must be tested and evaluated in order to achieve a more satisfactory balance among these three goals. A conscious effort will have to be made to inte



grate field studies and extension programs (to build up the competence to deal with today's problems) research and analysis on the cutting edge of change (to develop the flexibility to deal with continuing change) and projections into the future (to sharpen the guiding vision that each professional must possess) so that all three abilities are brought out in each student.

e. NUMBER. Many statistics have been cited to prove how rapidly the amount of work to be accomplished by the environmental designer is increasing. It is heartening to hear from many schools that the interest of young people in selecting a career in environmental design is also increasing rapidly. Many schools foresee large increases in enrollment and many new schools are being planned. But two problems are emerging. It is difficult to find the resources to train ever larger numbers of people in environmental design at the high cost per career that has been typical in the past. There must be more opportunities to terminate training for some without destroying their pride and usefulness to the field. There must be more of the learning process with higher student-faculty ratios and greater dependence on independent study should be tested and evaluated so that we can have better insight for the future allocation of resources to academic programs. And with the projected increase in the number of students, the presently felt shortage of qualified teachers might well develop into a crisis for most schools. Institutions must be developed for the training of teachers and for the better integration of busy practicing professionals into the academic programs in time to head off such a crisis.

2. A first draft has been prepared of a projection for the overall general structure of environmental design education. This draft is intended as the basis for continuing discussion and analysis during the coming year of work by the AIA Education Research Project and will be developed into one of the final recommendations of the Project. The projected structure visualizes a coordinated series of academic programs for technicians (2 years) technologists (4 years) professionals (6 years) and specialists (8 years). It is designed to encourage the training of a broad spectrum of skills to graduated levels of professional responsibility among the schools. This scheme will allow people to enter the field from a number of diversified preparatory paths; to change direction and emphasis during their academic careers without severe penalties; and to reach many different kinds of stopping points in their education before employment.

3. Preliminary statements of educational objectives have been submitted by 20 schools and departments, 9 individuals, and 2 AIA Chapters. Many of these statements are specific and operational in a way that allows them to be used directly for the construction of new curricula. There were also a number of important general statements of goals submitted. These can be used as guidelines in the development of more specific objectives for curriculum construction. All the statements are being classified and analyzed by the staff.

4. Grants in varying amounts and totaling \$15,000.00 have been offered to nine schools of architecture to help finance special studies. These studies are aimed at the crystallization of educational objectives in spe-

cific areas of education. To date, six of the nine schools have accepted these grants and have begun their work.

a. WASHINGTON UNIVERSITY, ST. LOUIS, \$2,500.00. To support the study of Education for Architectural Technology. A conference supported by a grant from Project funds was held under the sponsorship of Dean Joseph Passonneau of Washington University in St. Louis on April 4 and 5, 1966. Twelve papers were given by Charles Leven, John Eberhard, Roger Montgomery, Bruce Graham, Robert Newman, Tyge Arnfred, Robertson Ward, Horst Rittel, Ronald Walter, Bernard Spring, Neal Mitchell and Lord Richard Llywelyn-Davies. All of the papers will be reproduced. They form an excellent foundation for the development of recommendations concerning technical education in schools of architecture. The papers that are already available are being analyzed. Statements of educational policy and of specific objectives are being extracted and classified.

b. VIRGINIA POLYTECHNIC INSTITUTE, BLACKSBURG, VA., \$2,500.00. To prepare detailed descriptions of educational objectives, teaching methods and courses for an introductory two year sequence for students of architecture. It is intended that the introductory sequence being studied should cover the full range of architectural activities in a basic way so that at the end of the first two years the student will have an overview of all aspects of professional life. This will allow the subsequent full development of specialization in technologies, urban design, research, etc., as part of the course in architecture. Special attention will be paid to the development of teaching methods that will make it possible to work with large numbers of students and a higher than usual student-teacher ratio. At the same time, procedures for the introduction of the work to other disciplines (engineering and social sciences) in the design process will be proposed. The study will be prepared by Dean Charles Burchard and Olivio Ferrari.

c. OKLAHOMA STATE UNIVERSITY, STILLWATER, OKLA., \$1,500.00. To support the studies of Dr. Thomas S. Dean, a member of the faculty. Dr. Dean will write detailed specifications for a new sequence of courses that will integrate the teaching of structures, building construction and environmental technology. This sequence will include a core curriculum for all students as well as advanced options in structures and environmental control. Dr. Dean has already submitted an interim report on his work which includes a general outline of the proposed sequences of study.

d. THE UNIVERSITY OF KENTUCKY, LEXINGTON, KY., \$1,000.00. To support the study of a curriculum in environmental design by civil engineering and architecture. This will be a joint effort to establish objectives and curricula for a comprehensive task.

e. THE UNIVERSITY OF NEW MEXICO, ALBUQUERQUE, N.M., \$1,000.00. To support the work of Architecture Department Chairman Thomas R. Vreeland, Jr. Mr. Vreeland will develop a set of educational objectives that specify the architect's function as a specialist in the manipulation of three dimensional form as related to its symbolic and semantic content. The study is aimed at a clear definition of both objectives and teaching methods for the development of the student's abil-



ity to create meaningful architectural form on a sound, objective basis.

f. THE UNIVERSITY OF OREGON, EUGENE, OREGON, \$1,250.00. To support the work of Murray Milne at Oregon and Charles Rusch of the Department of Architecture at the University of California at Berkeley. Milne and Rusch will analyse an experimental program conducted at their two schools during the past year. This program involved the use (by a design class at each school) of the rigorous method of programming and problem solving developed by Christopher Alexander.

A report of the results of this experiment with a new approach to teaching design is being prepared. It will include an analysis of the objectives of the method and the strengths and shortcomings of the method that were revealed by its use.

g. THE UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA., \$250.00. To support the work of a committee of three faculty members who are working on the definition of the use of research in architecture. Their work will lead to a set of operational objectives and teaching methods that can be used to prepare students for participation in constructive research activity.

h. MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS., \$2,500.00. This grant is proposed as partial support for a major working conference at MIT. The purpose of the conference is to bring together noted men in the physical and social sciences who have made important contributions toward a definition of the changes that can be expected in our society over the next 20 or 30 years. These men will be asked to help architects to define the kinds of environmental planning tasks they may be called upon to perform in the future. Discussions between participants in other disciplines and architects at this conference are planned in a way that will help define educational objectives for the schools today. It is expected that this grant will be made when satisfactory conference plans are completed.

i. CORNELL UNIVERSITY, ITHACA, NEW YORK, (amount of grant under negotiation.) This grant is intended to support a pilot study by Dean Burnham Kelly and members of his staff to lay the groundwork for a large scale study of graduate education leading to specialization. Dean Kelly has asked the National Science Foundation for a grant to support an extensive effort to encourage the institution of new kinds of graduate study designed to train specialists who would be able to give valuable support to the practitioner. The pilot study grant is proposed to fund work on a preliminary statement of the objectives and methods of such new curricula. It is not known at this time whether or not Dean Kelly plans to accept this grant. Further discussion is planned.

5. A day-long working conference with 20 leading practicing architects was held in Chicago on June 3. All participants answered a special questionnaire prepared for the conference. (This questionnaire was reviewed and revised by the special sub-committee of the AIA Committee on Education which met at Princeton a few days before the Chicago gathering.) An analysis of the responses by the staff gives a rather clear picture of the changes in academic training and apprenticeship

that this group of practitioners would like to see. There was great emphasis on the need for more intensive training and specialization in areas of practice beyond what is commonly called conceptual design. In a round table discussion each participant gave his views of the most significant issues that should be considered in planning curriculum change. This discussion was recorded and is being analysed.

6. The charting of 113 curricula (both existing and proposed) from 79 schools which offer programs in architecture and environmental design has now been completed. In addition a series of analytical graphs which summarize the amount of time devoted to various areas of study in these 113 curricula are now being prepared, along with the charts, for binding and distribution.

Of the 79 schools, some 64 (81%) are planning or have instituted significant changes in their curriculum. Of these, there are 36 schools which have new programs in effect or approved, 10 schools with detailed proposals that have not yet been approved, and 18 schools still in the process of working out revised or new curricula.

7. Meetings have been held with government officials, including Francis Keppel, then U.S. Commissioner of Education, in Washington on April 6, 1966. Mr. Keppel showed great interest in the work of the program and suggested that we speak with several men who have had considerable experience with curriculum change in other fields and who might offer valuable advice on future plans.

On July 3, 1966 a meeting was held with Dr. Ralph Tyler, Director of the Center for Advanced Study in the Behavioral Sciences and the recognized leader in curriculum research. Dr. Tyler confirmed the statements of operational educational objectives and a method of evaluation. He described the progress being made by the use of this approach in medical education. He was able to refer us to people in other fields who have been working as long as ten years with methods similar to those of the AIA Education Research Project. From the point of view of his experience in efforts similar to those of the AIA Project, Dr. Tyler indicated that he thought this Project was making excellent progress. During the meeting he also contributed numerous practical suggestions on details of research procedure.

Appointments are being arranged with Dr. Louis Bright, Assistant U.S. Commissioner of Education, and David Bushnell, Division of Adult and Vocational Research, U.S. Office of Education.

8. Transcripts of the taped statements of representatives of 70 schools at the regional meetings held in January are about 80% complete. As these transcripts are completed they have been returned to the participants for corrections and editing. This is a relatively slow process. As soon as it can be completed, these statements will be reproduced and distributed to all schools. This set of statements will constitute a comprehensive, up to date review of the policies and future plans of almost every school concerned with architectural education.

9. Tapes or reports of discussions by groups of students at 11 schools of architecture have been received. In this pilot study of student attitudes a clear picture has

(Continued on page 53)



# Exhibitors gallery

It was plainly evident that architects, exhibitors and guests alike enjoyed this year's North Central States Region, A.I.A. Convention during the first week of April. Many representatives of national and local building products companies displayed the largest and most professional looking displays in the history of the Wisconsin Chapter, A.I.A. conventions. There were 111 exhibits this year compared to 74 or less in the past years, according to Harry Wittwer of Kawneer Company, who was chairman of the Exhibitors Committee for this year's convention.

He reports: "The array of prizes for attendance was outstanding. Among other gifts, a colored TV set was given away each day. We enjoyed a 'walking luncheon' and an 'eye-opener' party to round out the exhibitors contribution to the convention. We want to thank the W.A.L. girls for their hospitality extended us in serving coffee and rolls which were enjoyed and appreciated by everyone. We want to thank and express our appreciation to Mrs. Jane Richards, Executive Secretary of the Wisconsin Chapter, A.I.A., and Sheldon Segel, A.I.A., Chairman of the convention, for their wonderful help and cooperation in making this convention a success."

All photo identifications read left to right.



Bill Johnson, Tom Eschweiler, school board architect, and Bill Halder looking at Wisconsin Window Unit Co. booth.



Dick Stoll, Al Creekmur and Bill Simpson at the Spancrete booth.



Jim Detienne (far right) listening to a discussion in the Bradley Washfountain booth.



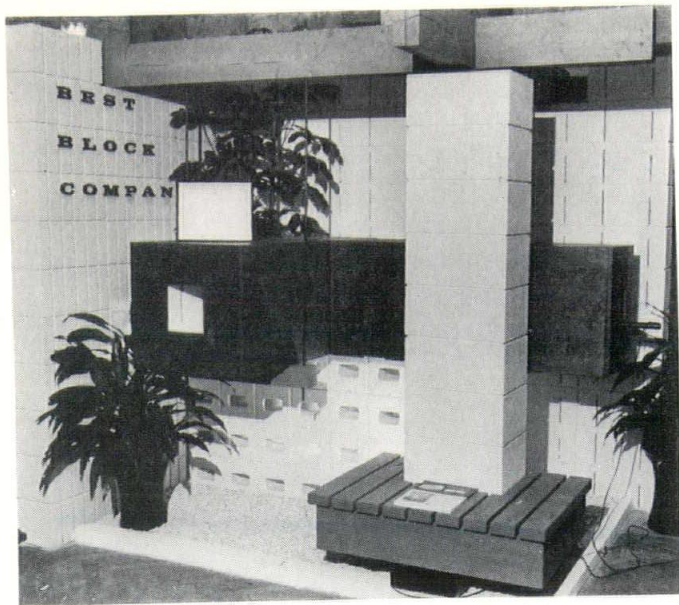
Eugene Leipold talking enthusiastically to Roger Herbst, A.I.A., in the Split-Rock Products, Inc., booth.



Emil Korenic, A.I.A., listening intently to Bob Sandvig at the Sheet Metal Contractors booth.



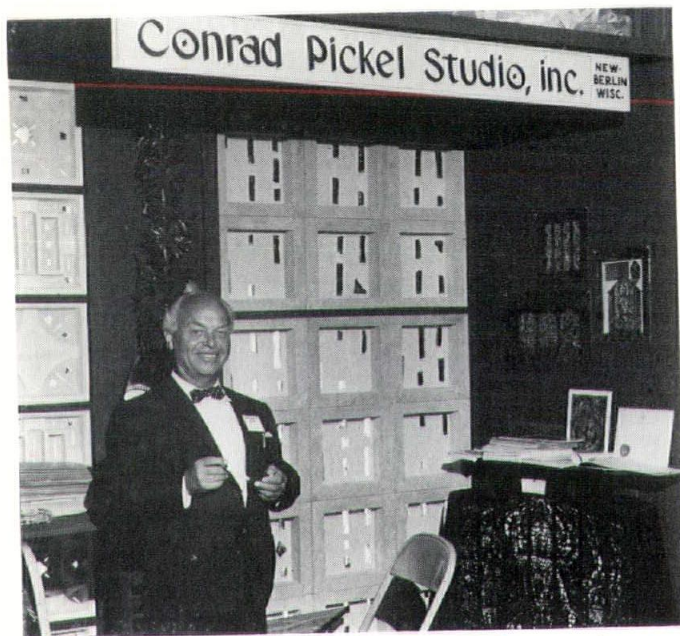
## Award winning display booths



*Best Block Company's display was selected for an award this year.*



*Northwestern Elevator Co. won this award for the second consecutive year.*

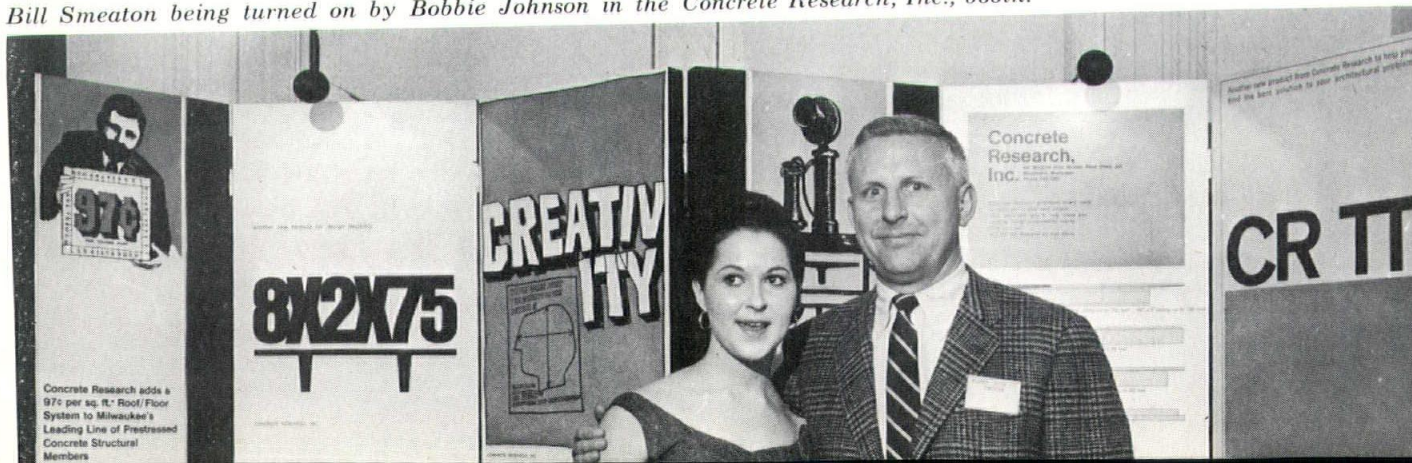


*Conrad Pickel Studio, Inc., booth with its proud owner, Conrad Pickel.*

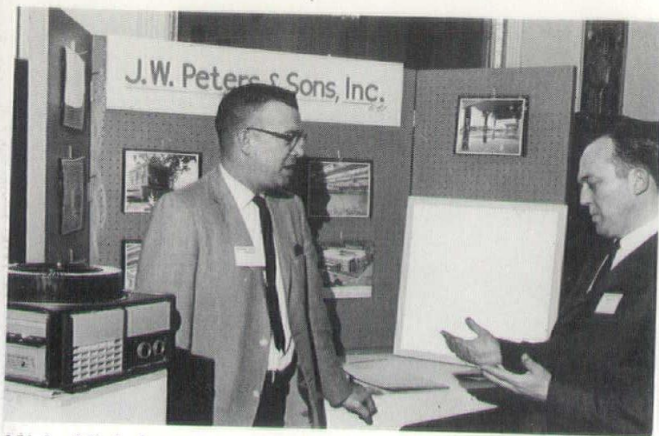


*Rohm and Haas award-winning booth with (l. to r.) Rich Walls, Bill Osenga, Bob Hauser and John Enright.*

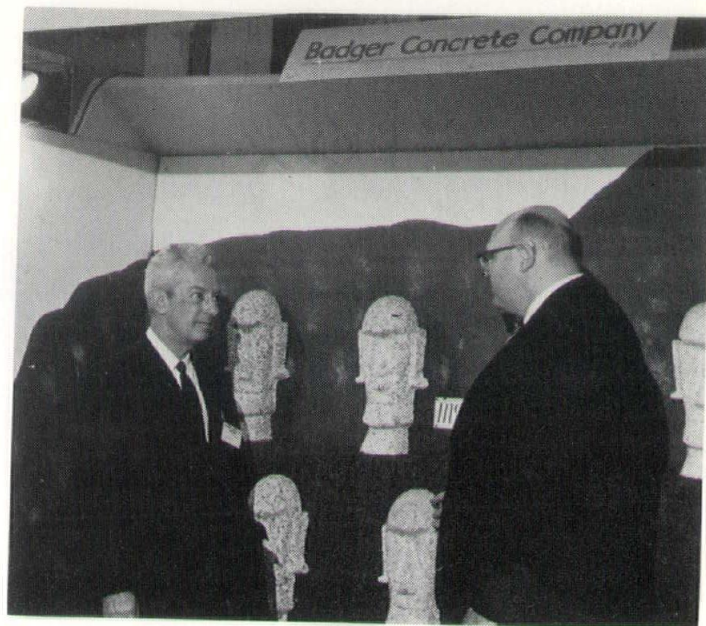
*Bill Smeaton being turned on by Bobbie Johnson in the Concrete Research, Inc., booth.*







Nick Nicholson and George Schuett, A.I.A., president, Southeast Section, Wisconsin Chapter, A.I.A., talking things over in the J. W. Peters & Sons, Inc., booth.



John Steinman, A.I.A., and Frank Olsen discussing the interesting heads in the Badger Concrete Co. booth.



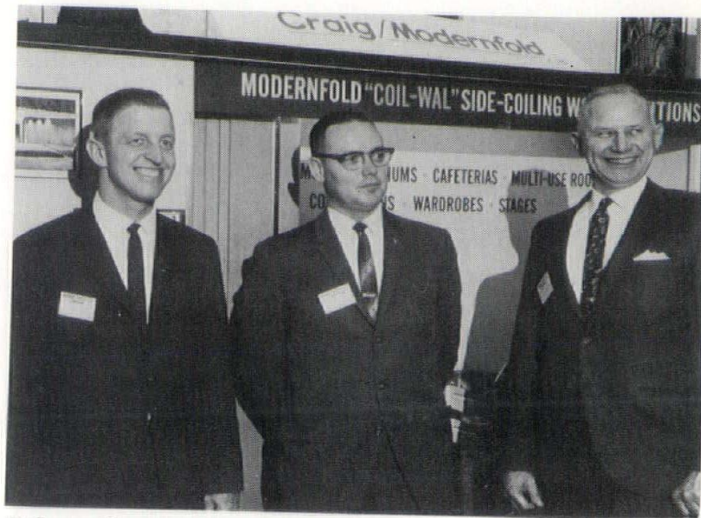
Ken Schaetz and J. H. Kostrau, Miller & Waltz, conversing in the Architectural Building Products, Inc., booth.



Larry Bray, Vice-President, Wisconsin Chapter, A.I.A., and Mrs. Bray with Richard Hansen at the Wisconsin Precast Prestressed Concrete Association booth.



Harry Bogner, A.I.A., to Kurt Aleithe, "Who made a crack about the gas lites?"



Robert Craig, Don Olsen and Herman Bollig at the Craig/Modernfold booth.





*Lucky John Marcouiller with Jane Horn and Ken Seaman at the Lurie-Patek booth.*



*Tom Parker and Jack Zurick at the Darlington Brick and Material Service booth.*



*Tom Rosenberg and Frederick Schweitzer, A.I.A., looking at literature in the Northwestern Elevator Co., Inc., booth.*



*Emiel Klingler, A.I.A., Ello Brink, editor of WISCONSIN ARCHITECT, and Robert S. Crooks at U. S. Steel booth.*



*Jack Schmitz displaying to Ted Koenigs and Carl Schutze at Precision Metals, Inc., booth.*

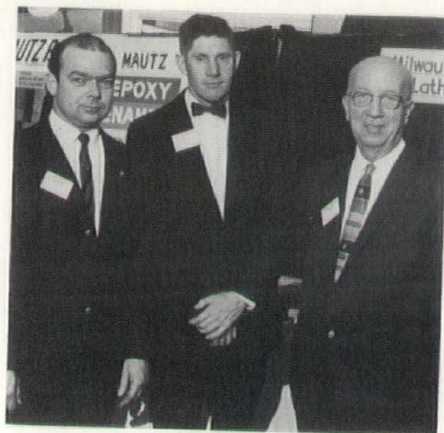


*Marshal P. Wake, Don Woodrow getting some good advice from Larry Huffman in the Super Sky booth.*





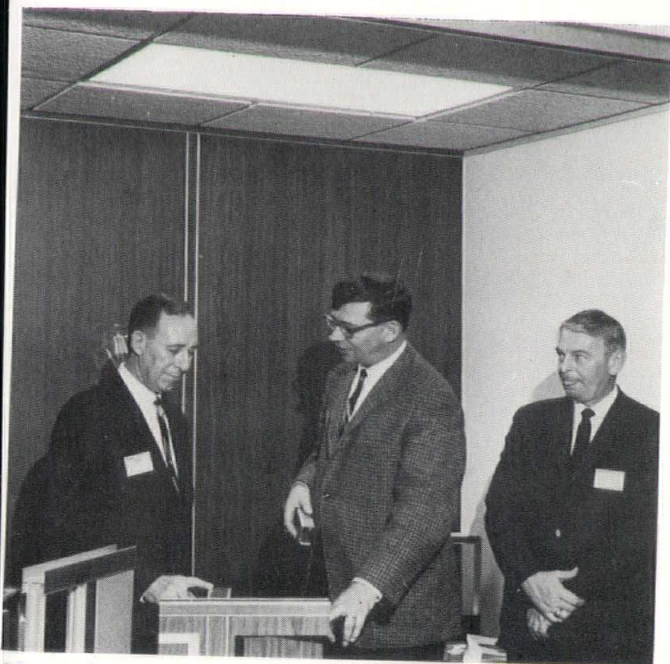
James Ross, Roger McMullin, A.I.A., and Harry Rieman, advertising and sales promotion manager of Mautz, at the Mautz Paint booth.



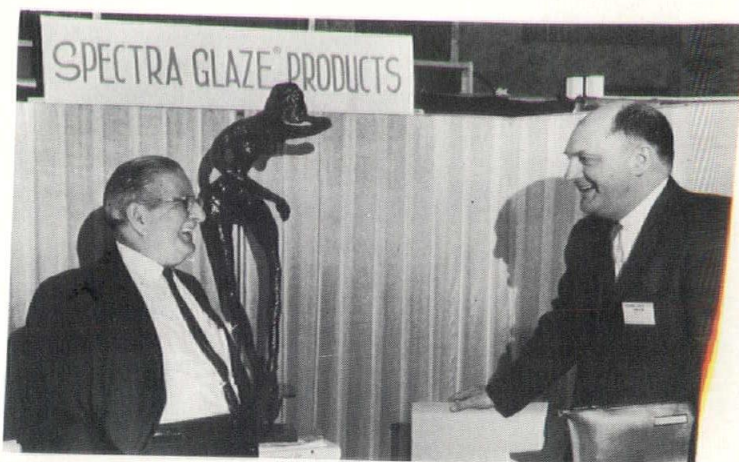
Walter Fischer, Art Anderson and A. T. Krueger in the Milwaukee Area Bureau for Lathing and Plastering booth.



Ray Stickler enjoying the company of Gary Zimmerman, A.I.A., and Jose J. Vega in the Stickler and Downs, Inc., booth.



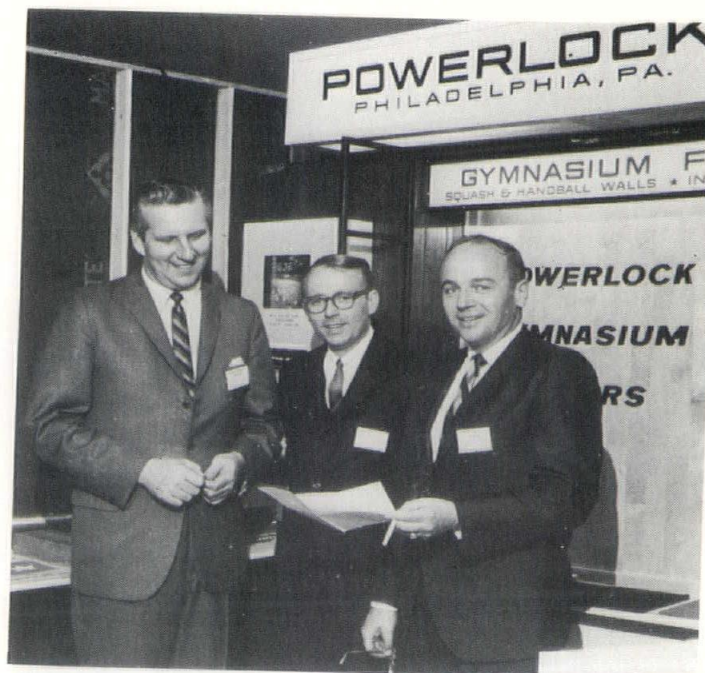
Harry Golder being shown the merchandise by Ken Lamster while Vic Zimmerman looks on at Ver Halen, Inc., booth.



William Hurley and John Knapp, A.I.A., enjoying the sculpture in the Spectra Glaze booth.



Bob Estes, public relations director of Portland Cement Association, enjoying the company of Bev Segel in the PCA booth.

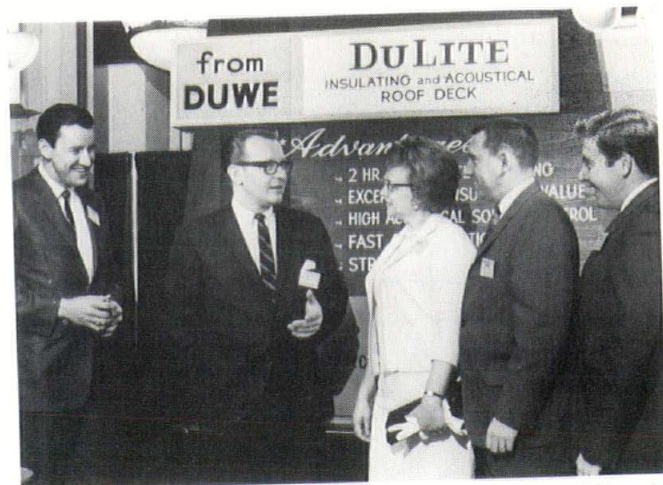


Dan Bagley, Clark Shannon and Art Shannon looking at the spec sheet at the Shannon Floor Company booth.





Jack Curtis, sales manager, Elmer Lainey and Mike Nelson in the T. C. Esser Company booth.



Ed Waddell and Dorothy Rice, Lawrence Rice and Donald Patch listening to Dick Hagen at Duwite booth.



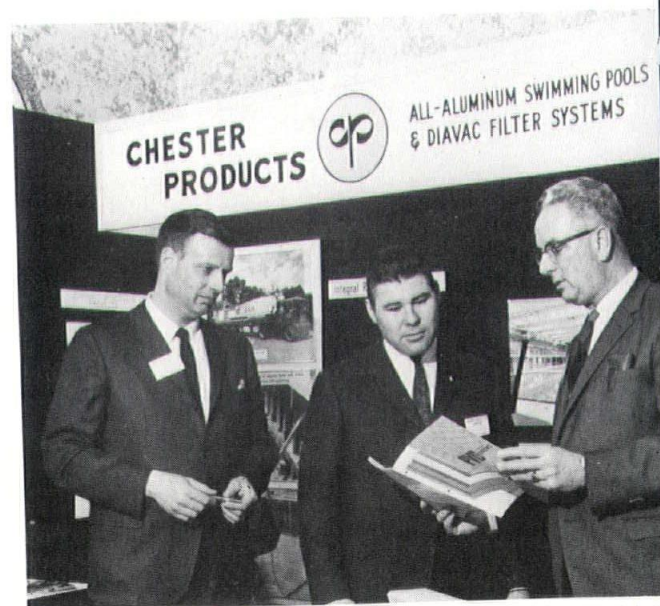
Roger Vesperman and Harvey Heckman looking at power info from J. H. Wanska in Wisconsin Electric Power Co. booth.



Duane Gehring and Bob Morrison talking to Warren Berentson at the Zonolite booth.



Mrs. Barbara Mattheis and Norton Biersach listening to George Mattheis in the Biersach Niedermeyer booth.



Jim Smith, Jack Funck, A.I.A., audience to Ken Smith in the Smith & Smith, Inc., booth.

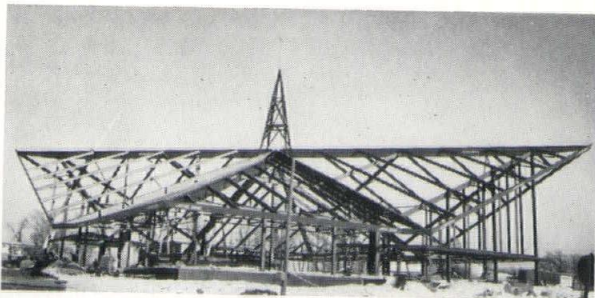


(Continued from page 46)

emerged of the vastly different ideas of the nature of the profession held by students at various schools. An analysis of the content of these tapes is now under way. It is expected that the findings will help clarify objectives for teaching the nature of the profession.

10. A study has been made of the recent experiences and future developments of professional education for the building industry and the organization of the environmental design field in England. Visits were made to departments of architecture, engineering, town planning, industrial design, industrial technology, and building science in a cross section of English schools, including the Bartlett School of the University of London, the Architectural Association, Cambridge University, Manchester University, Sheffield University, Liverpool University and the Royal College of Arts. Conferences were held with the RIBA offices and the Tavistock Institute concerning the Noel Hall Report on Joint Training, 1964, the Elizabeth Layton Report on Practical Training, 1962, and the reports of the Tavistock group on communications in the Building Industry, 1965. Conferences were held with a number of faculty and research staff who were involved in the development of systematic methods in design, and systematic methods in teaching; especially those who delivered papers or worked on the "Conference on Design Methods," London, 1962, and the recent "Conference of British Educators in Architecture," held at Ulm, Germany, April, 1966, sponsored by the Department of Education and Science.

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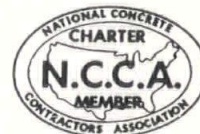
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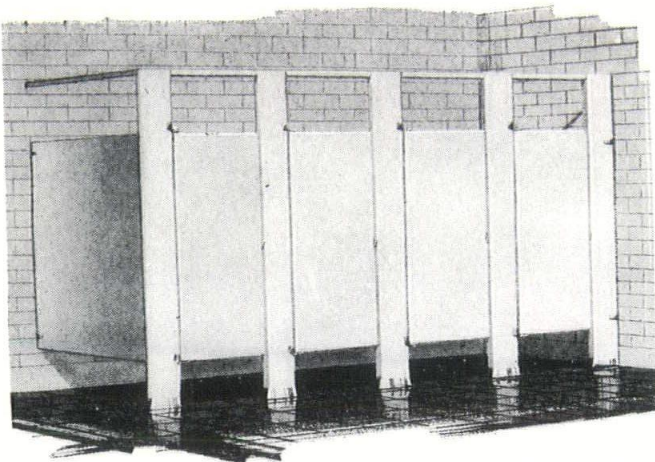
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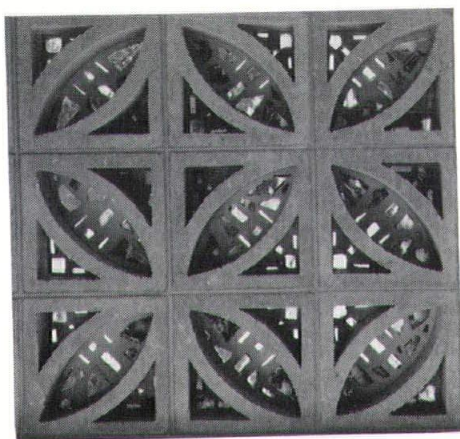


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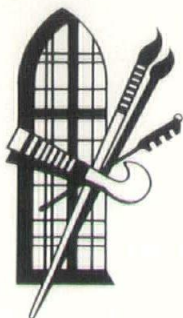
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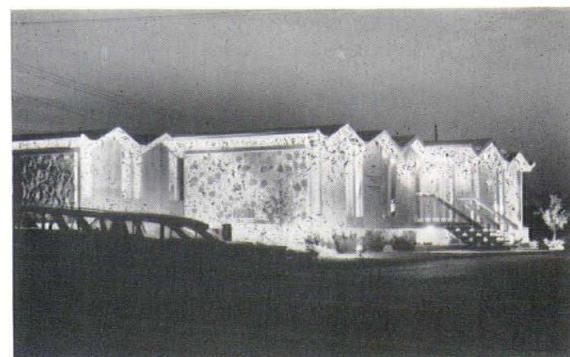
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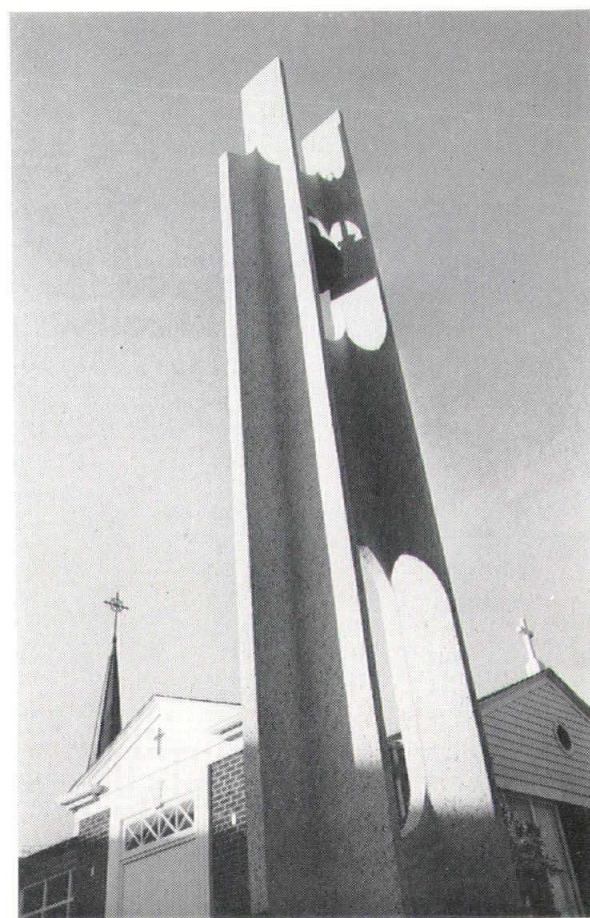
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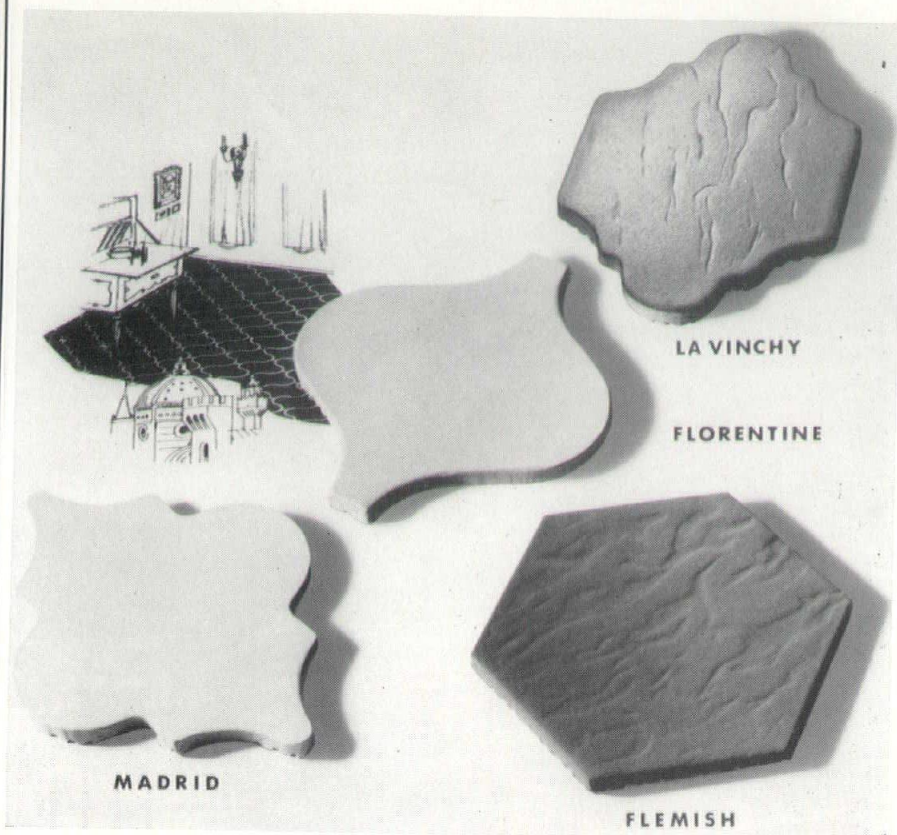
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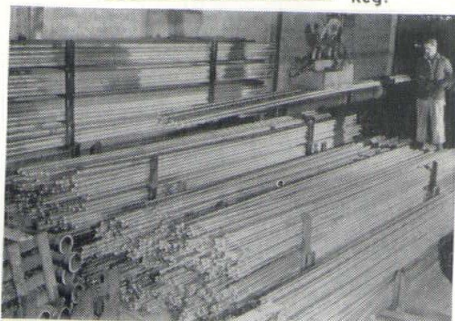
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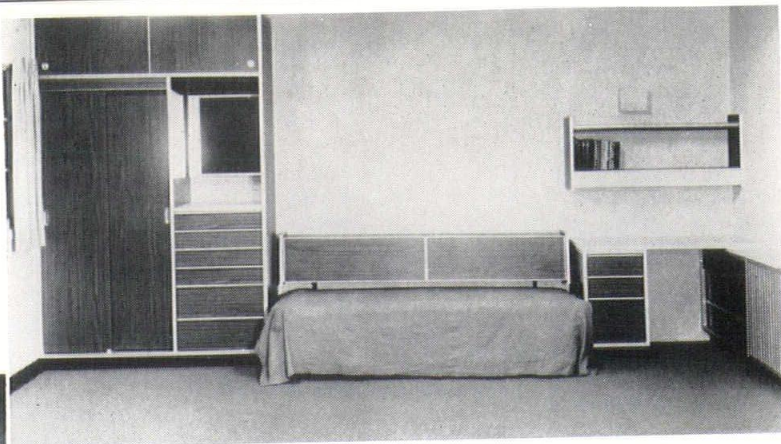
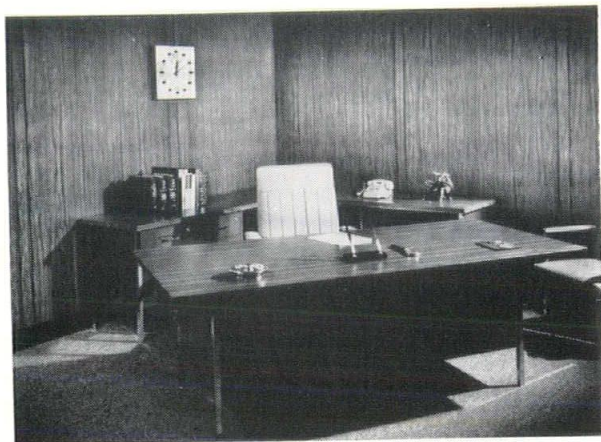
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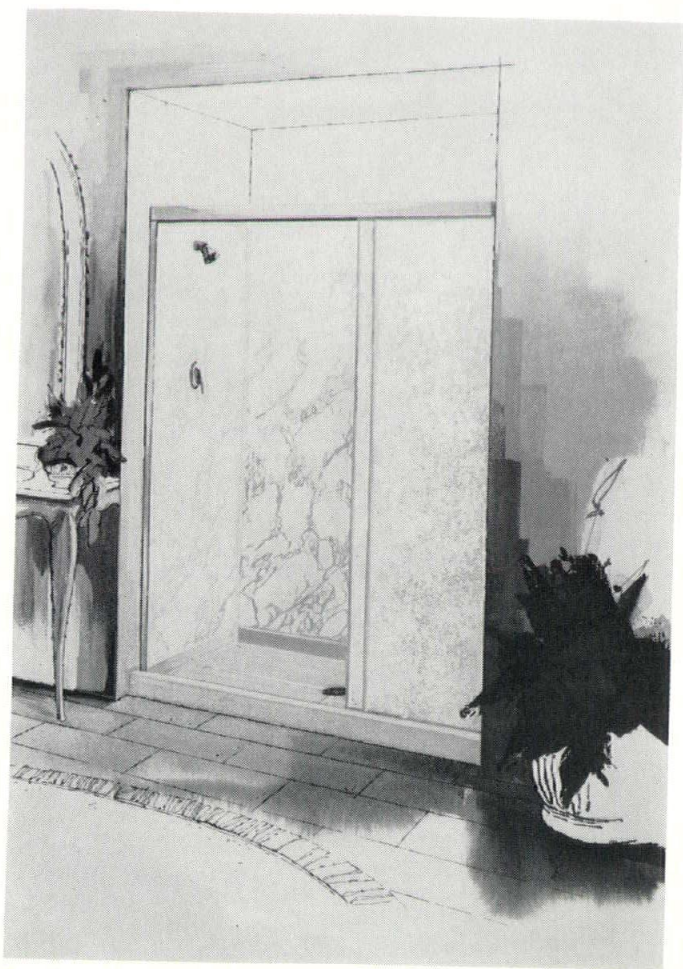
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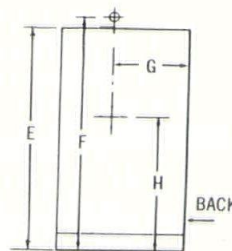
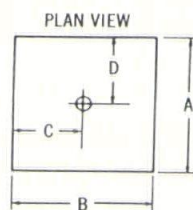
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(Continued from page 11)

pean museums, and organized the 1956 centennial exhibition honoring Louis H. Sullivan. Kaufmann is now at work on a history of modern design from 1750 until 1950.

He is an Honorary Life Member of the Art Institute of Chicago, holds an honorary degree in Fine Arts from Allegheny College, and received the first Award for Distinguished Service to Design granted by the Industrial Designers Society of America.

Benton Murdoch Spruance, lithographer, painter and teacher, has been chairman of the Fine Arts Department at Beaver College, Glenside, Pa., since 1932. He studied at the University of Pennsylvania School of Fine Arts and the Pennsylvania Academy of Fine Arts. He holds honorary degrees from Beaver College and the Philadelphia Museum College, and has been awarded two Guggenheim Fellowships.

A pioneer in color lithography, Spruance has won many prizes and

had more than 30 one-man shows. He now works almost entirely in color and, like the old masters, mixes his own colors in order to get exact shades for his prints.

The artist's works are in public collections at the Museum of Modern Art and the Whitney Museum in New York City; the Carnegie Institute in Pittsburgh; the Philadelphia Museum of Art; the Library of Congress and the National Gallery of Art in Washington, D.C., and many others.

He is a member of City Art Commission of Philadelphia, a past president of Artists' Equity, and an Academician of the National Academy of Design.

#### FELLOWSHIP FOR RESEARCH AND GRADUATE STUDY IN ARCHITECTURE

— A 2-year fellowship for research and graduate study in architecture has just been announced by the Association of Collegiate Schools of Architecture. It was made possible by a grant of \$25,000 from American Metal Climax Inc. of New York City.

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AMAX Fellowship, it is the first in a series of industrially sponsored fellowships which ACSA, through its Committee on Research and Graduate Studies, has been seeking to establish to enable mature architects to continue their formal education, expand their range of professional capability, and explore new areas for the future of architecture.

According to Charles B. Huizenga, president of the Kawneer Company Inc., Niles, Mich., an AMAX subsidiary, the ACSA-AMAX Fellowship is intended to be in the area of architectural study devoted to the preception of new opportunities offered by industry for improvements in the construction or planning and design of buildings.

The ACSA Committee on Research and Graduate Studies will make the fellowship award. To be eligible, an applicant must be a U.S. citizen and have the equivalent of a bachelor's degree in architecture. The successful applicant will be given \$10,000 each year during the 2-year period to cover living expenses and tuition at any one of the 35 ACSA institutions.

(The remaining \$5,000 in the

grant will be divided between ACSA and the cooperating school to cover the cost of selecting the candidate and assisting him in his program.)

— Four "theme" speakers have been named to head the afternoon programs of the 99th national convention of The American Institute of Architects in New York City.

The first theme session on "Education and the future of the Architectural Profession" (Monday, May 15) will be led by Dr. Harold Taylor, educator and author, who has

lectured extensively in universities in this country and abroad.

Architect Charles Luckman FAIA will address the theme seminar on "Architectural Practice."

"Design" with Manhattan as a case study will be addressed by the Hon. John V. Lindsay, the 103rd Mayor of New York City.

"Technology," the final seminar of the convention (Thursday, May 18) will be the subject for Arthur C. Clarke, astronomer, science fiction writer, lecturer and inventor.

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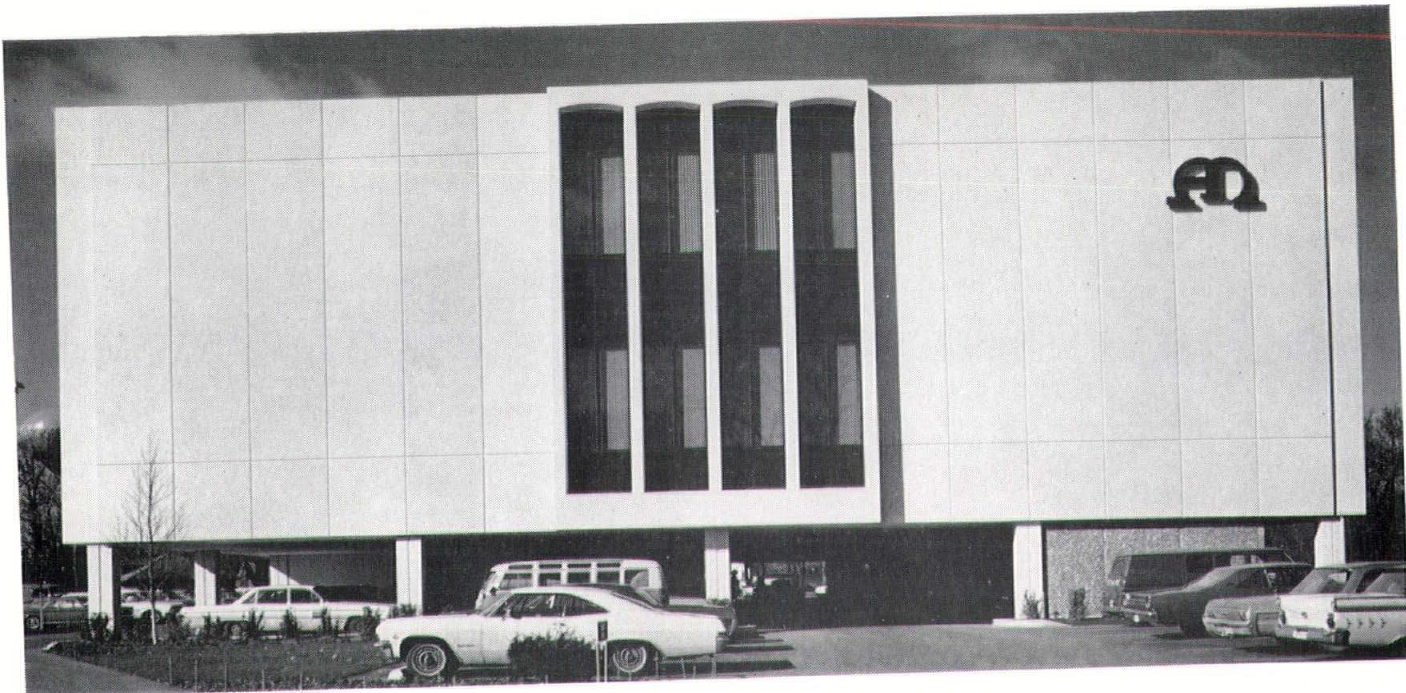


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said the people at The Austin Company, Designers, Engineers, Builders. After 88 years of designing and building for others, they chose Badger Mo-Sai for their own office building housing both their Chicago District Office, serving fifteen Midwestern states, and their Process Division, serving the world. Window units were cast in 37-foot-2-inch-high by 7-foot 4-inch-wide by 2-foot-deep units spanning two floors. Coarse-textured dark brown Badger Mo-Sai panels conceal a 65 car parking area on the ground area, contrasting with exposed Polar White quartz aggregates on the two upper floors. The textured white Mo-Sai forms a pleasant backdrop for the Austin Company's monogram on each end of the building.

Photo by Cabanban Studios



Design and construction by The Austin Company, Des Plaines, Illinois

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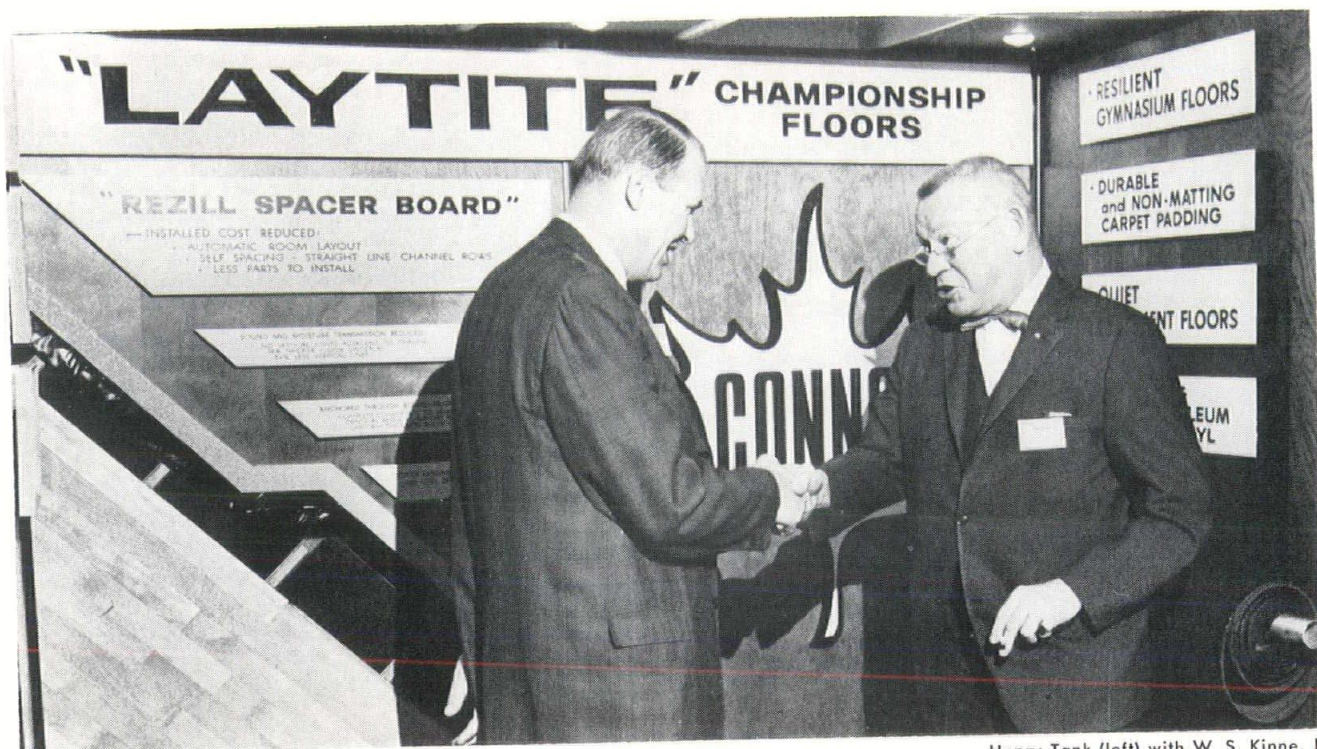
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Henry Tank (left) with W. S. Kinne, Jr.

The Connor Lumber & Land Company of Wausau, Wisconsin, introduced two newly created floor underlayments to the construction industry at the recent North Central States Region A.I.A. convention held at Milwaukee, April 5, 6, and 7.

As an adjunct to their nationally distributed line of "LAYTITE"® Championship Maple Floors, the Connor Company has been searching for a material to impart more uniform resiliency and a better installation method to their LOXIT floor system. The LOXIT system incorporates the use of maple flooring clipped to steel channels anchored to concrete slabs. The REZILL SPACE BOARD® was developed to fill this need. In addition to providing uniform resiliency by anchoring the channels through the REZILL SPACER BOARD® in factory machined grooves, the carefully designed location of the grooves provides automatic layout and uni-

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necessary for athletes in play and still recover sufficiently under concentrated loads such as bleachers without impairing the overall serviceability of the floor. Asphalt saturated felt was selected as the laminate to be used on the underside of CONNOR CORK™ to serve as a vapor barrier and absorber of minor ridges and pimples when used over concrete slabs. The resultant product is a lightweight ( $\frac{1}{3}$  lbs. per sq. foot), easy to handle roll material exceeding the specified compressibility and recoverability factors plus having excellent STC and INR properties. The manufacturers also recommend CONNOR CORK™ for use below carpeting and most resilient roll flooring materials in classrooms, offices, dormitories, and multiple housing structures.

Complete installation specifications are available from the Connor Lumber & Land Company, P.O. Box 810, Wausau, Wisconsin.



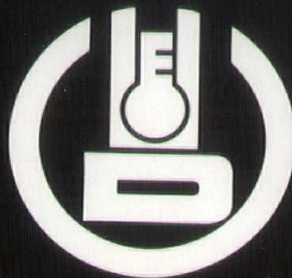
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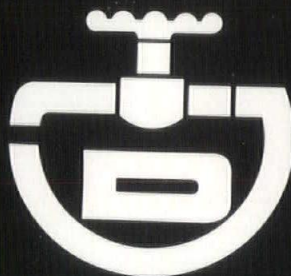
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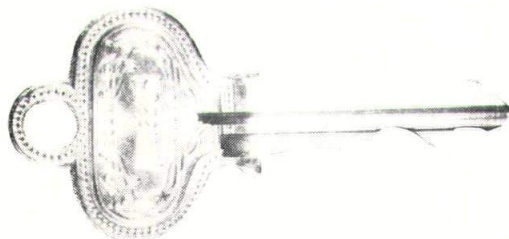
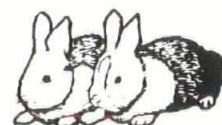
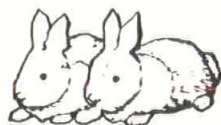
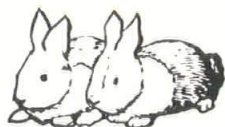
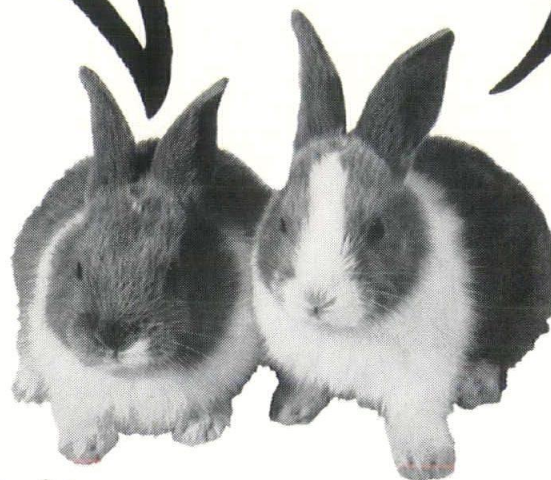


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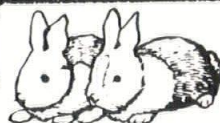


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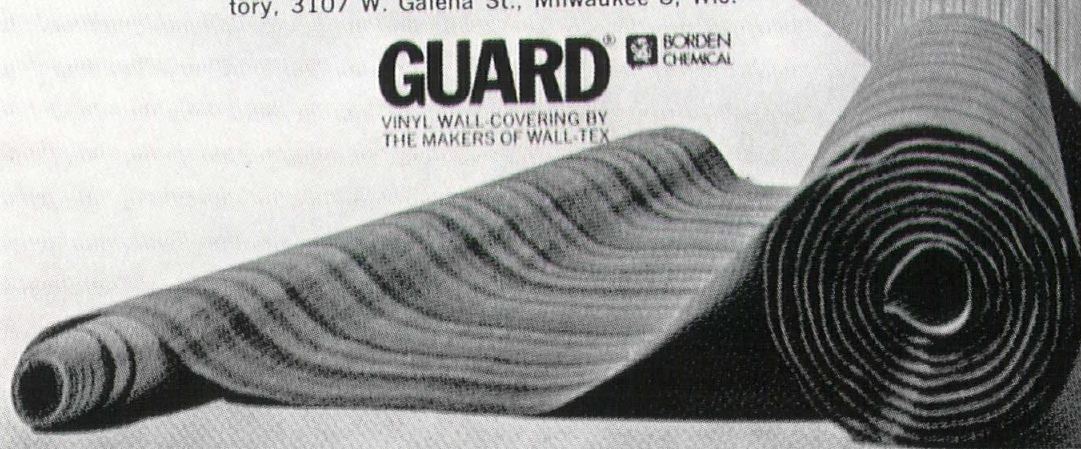
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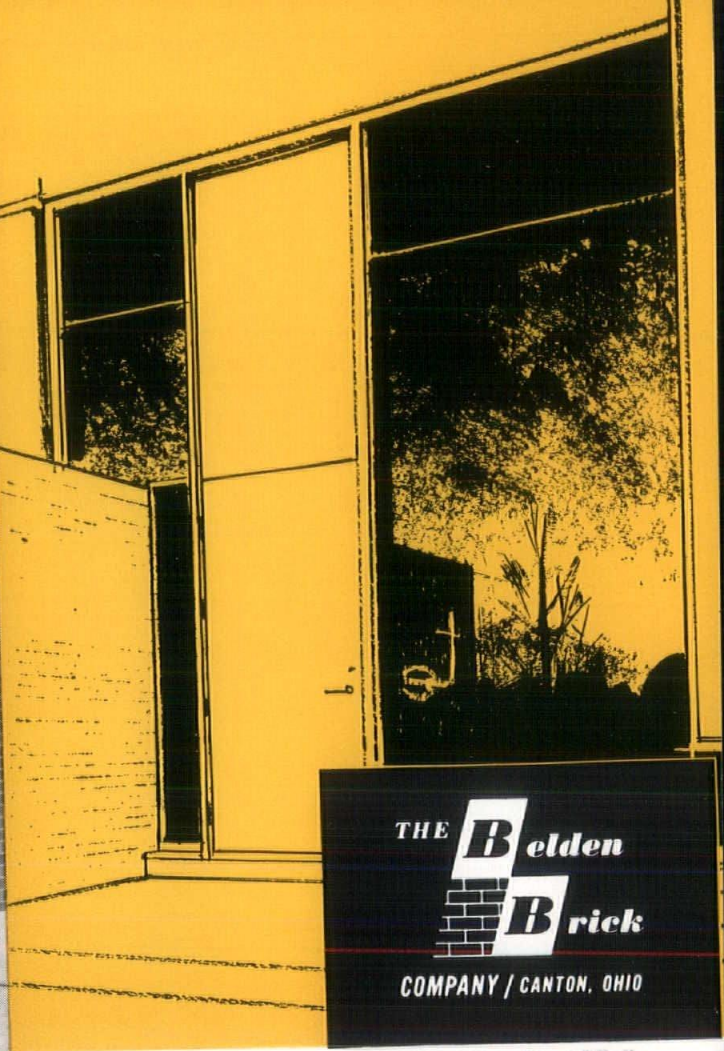
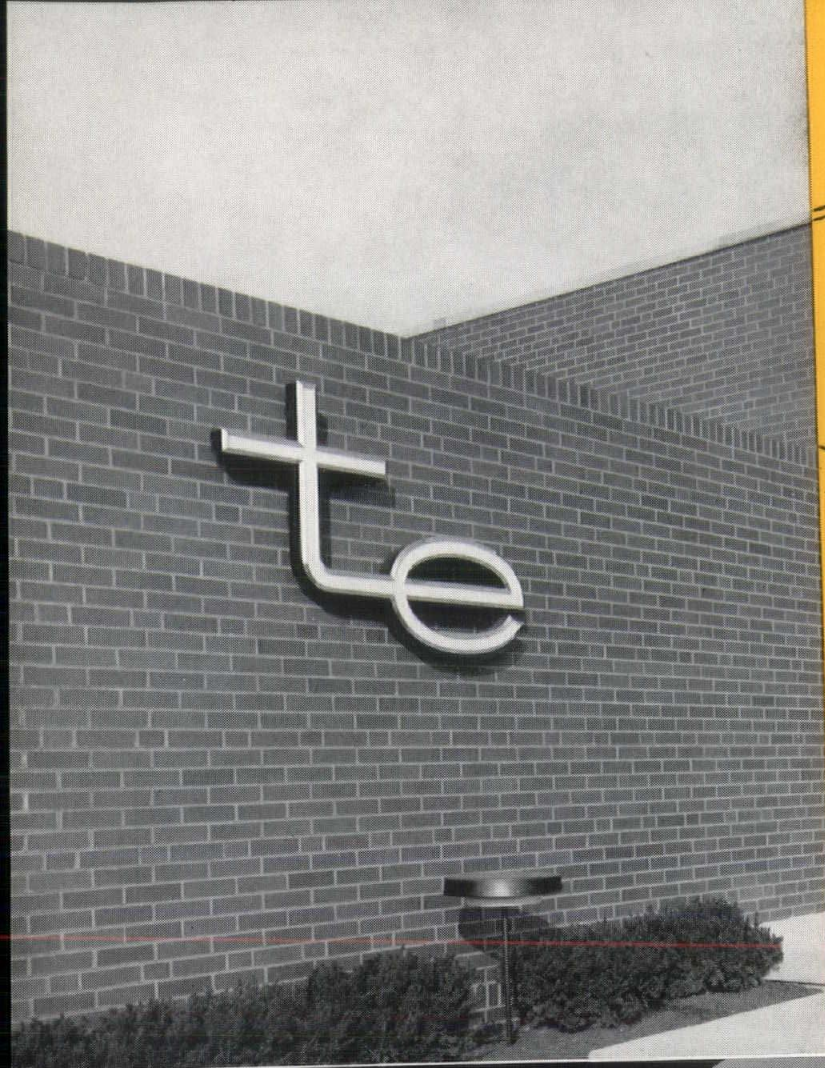
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(Continued from page 37)

report is available from Professor Stoller upon request.) The strongest idea expressed in the report was that there is a very great need of free exchange of information among architects at all levels of practice. Starting the program, Professor Stoller decided not to have courses but special programs. These programs are aimed at the various segments of the professions. The first program "Rationality in Design" was restricted to senior practitioners only and was given by a mathematician who is very interested in design and provided the practitioners with an overview of what systems approaches to design are. Other programs concerned themselves with Soil and Foundation Engineering, Air-Conditioning Design, Perspective Projection, Urban Design, etc., to mention but a few. The second area Professor Stoller is interested in developing is a program termed "Environmental Decision Makers." This program is conceived for special building committees, planning commissions, etc., and is intended to explain the whole process of design and production to the members of these committees who are not necessarily acquainted with the process of architecture. Another area Professor Stoller is interested in is the establishment of a "Visual Material Center," which could contain material in short films, tapes, etc., so necessary to "keep abreast"; material which cannot be supplied by the publishing industry because it becomes obsolete before it goes to press. The last area of the continuing education program, and one in which Claude Stoller has been most active, is the internship program. His device to bring about internship was to establish a design studio, not an office, for the community in the slums of San Francisco. Here the students work out problems which come out of a poor community. The interns work without pay for the chance of coming face to face with real clients and real problems. The interns are directed by volunteers from the profession, senior professionals who run the job and take over the responsibility for the direction of the jobs. This center has a full time administrative assistant and three research assistants from the campus.

At the present time there are thirty interns, fourteen registered architects and planners and there are twenty-one jobs on the board. The machinery of the Community Design Center is simply an advisory board of about twenty-seven people. These are largely people from the community. The second group are professors from the campus in many different fields such as law, sociology, engineering, etc. The third group are representatives from the professional societies in the area.

Concluding his presentation Professor Stoller said: "I will say about the whole program, that I am learning as I am going. I have some preconceptions, but I am trying to stay very flexible. I think that the success of this continuing education effort is going to depend on how well and how close its relationship with both the college and the campus and the profession can be maintained. If either of these links become weak then the program is doomed."

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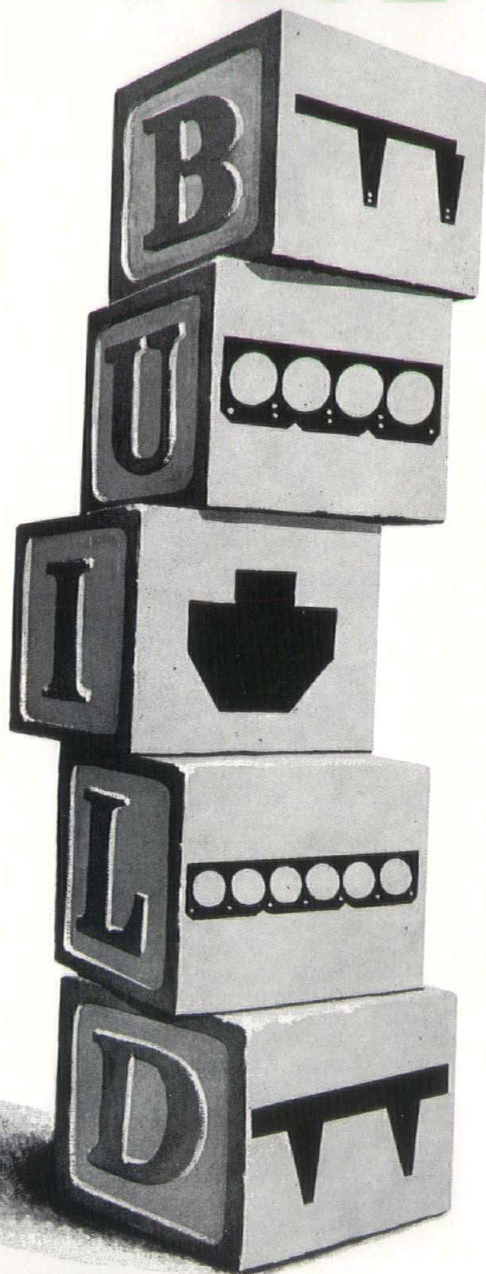
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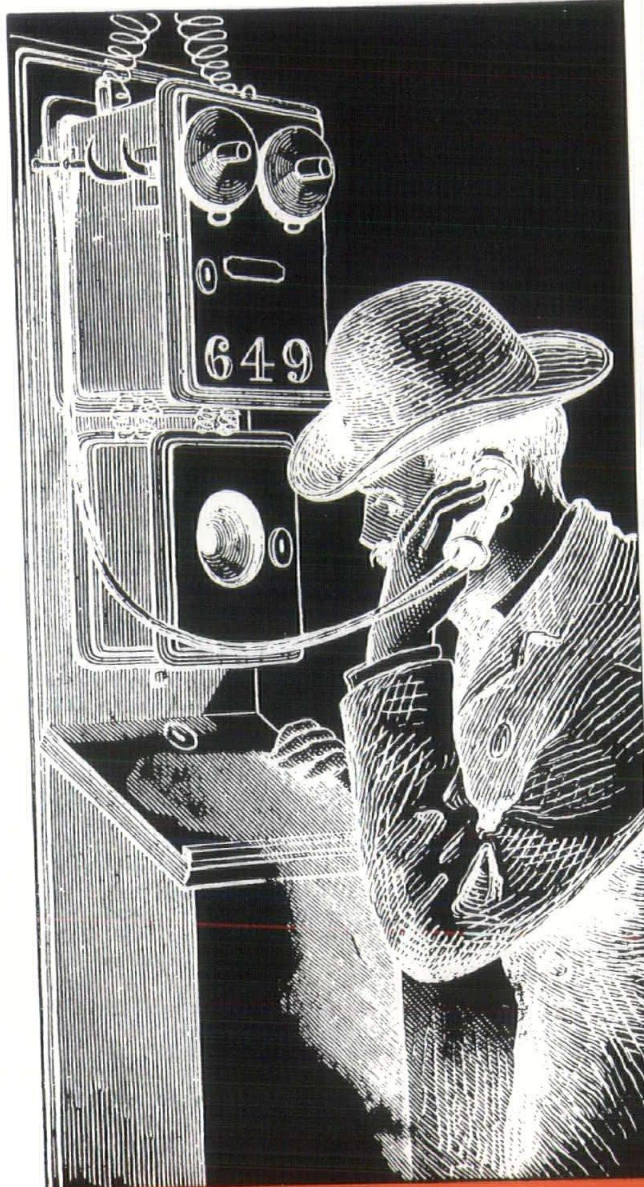
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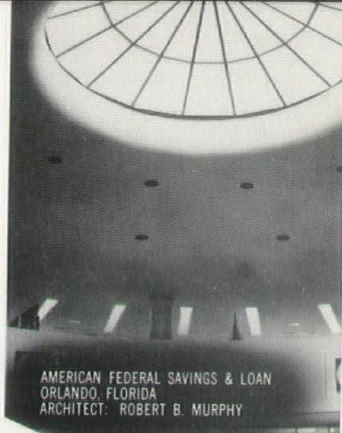




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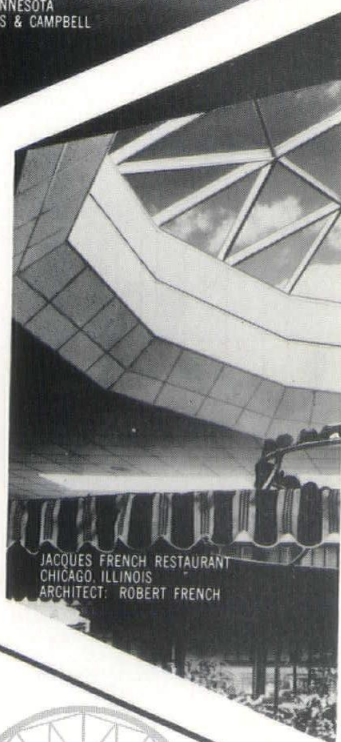
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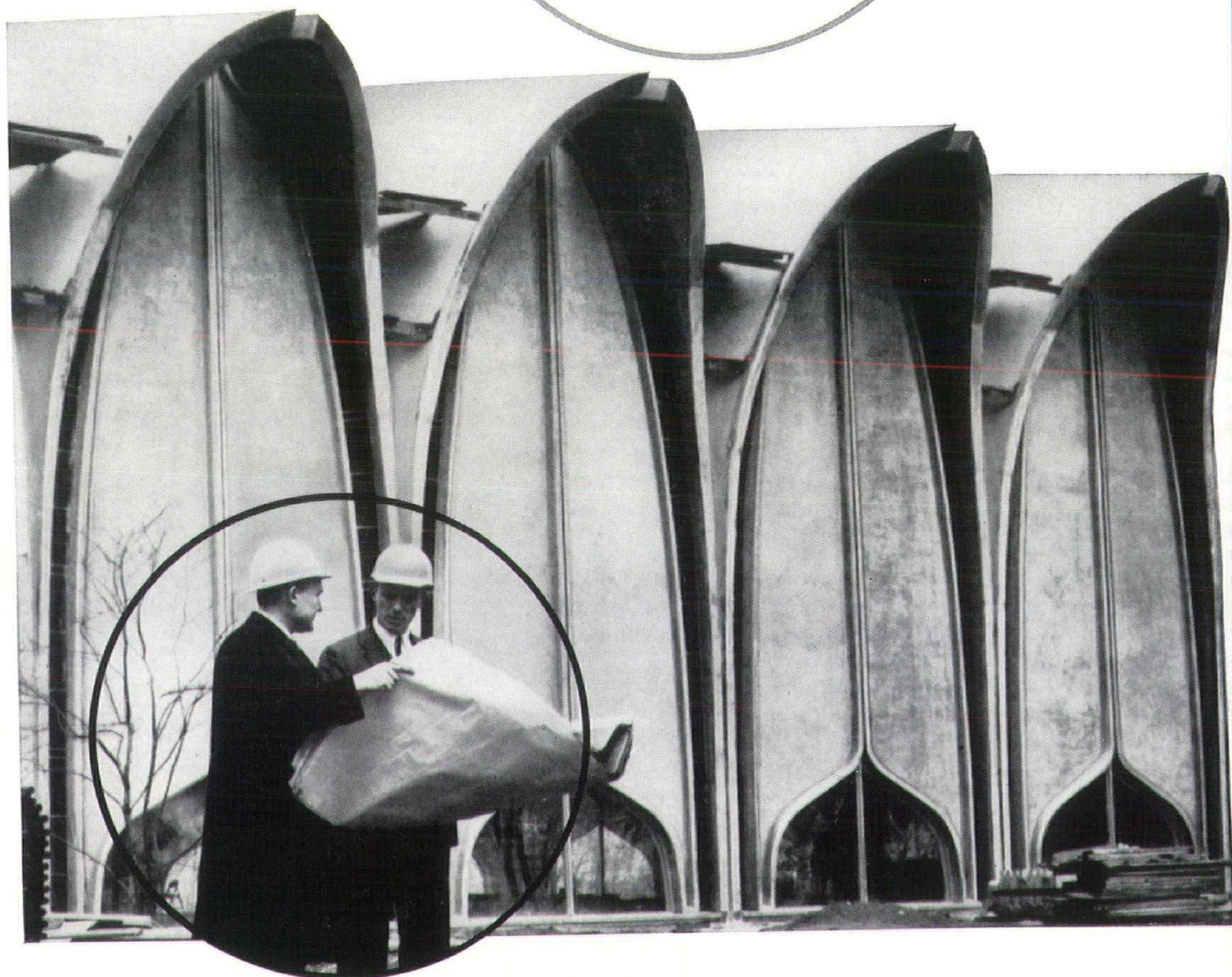
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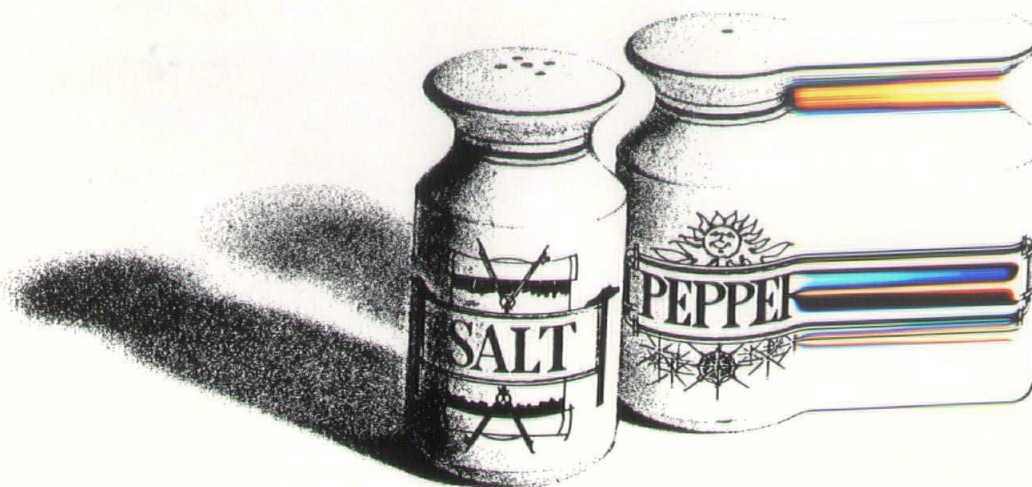
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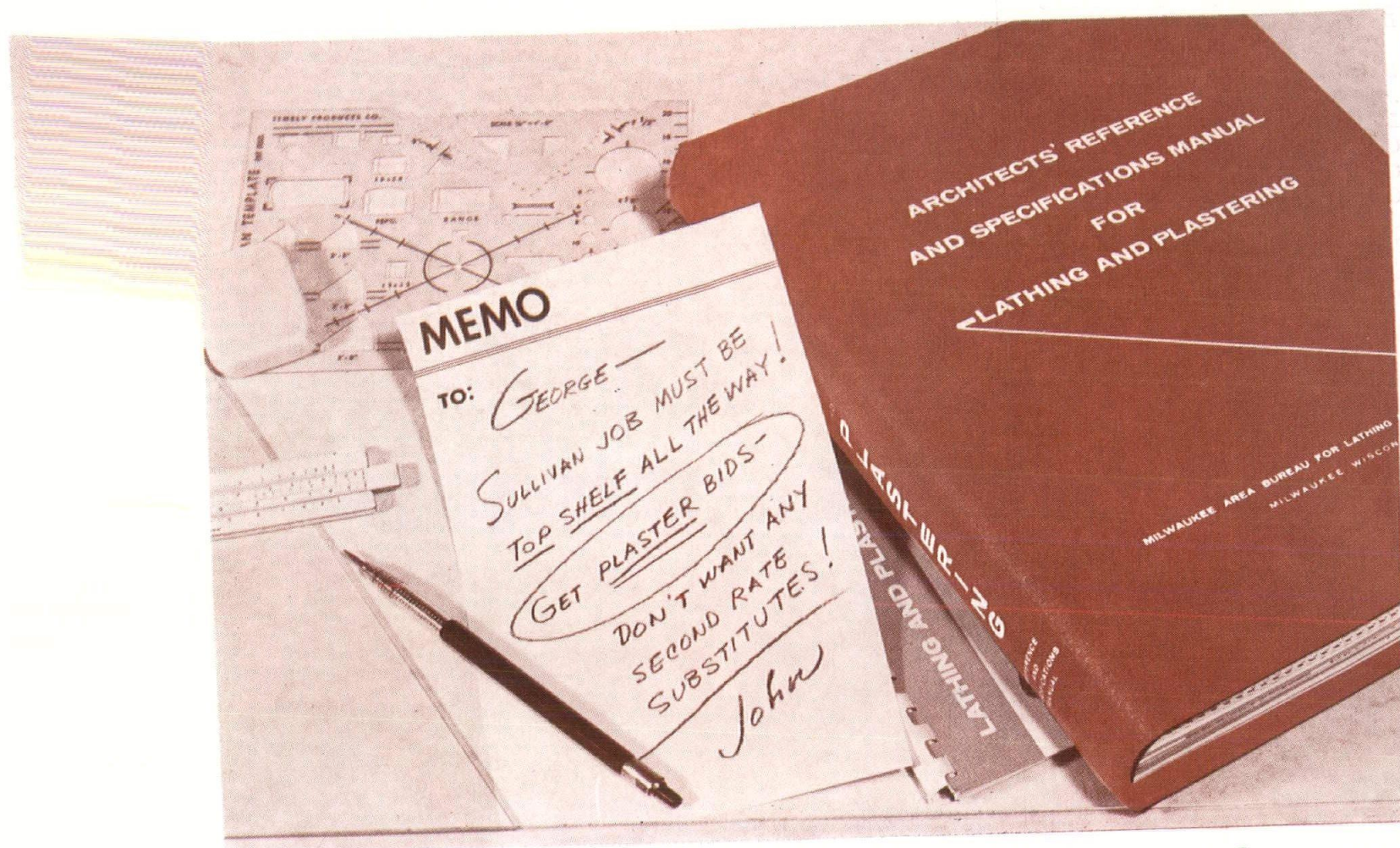
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